S2 WRMC
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1978

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Twelve cents for being caught with a gun or pistol in a room

And fifty cents for attending a dancing school.

After listening to all this, you might well say, "All that is very interesting. It is not, however, the world I live in and, except in the most distant sense, it is not very important. What about my son, my daughter? What is this place going to mean to these young people, to their lives, to their work, to their values?

In truth, I must confess, I cannot answer that question for you. I can list some possibilities, but little more than that.

Will they be educated people? Well, maybe.

There does not exist today a consensus as to what an education is — centainly not in the sense that it existed when Timothy Dwight met with the village elders here in Middlebury. B. F. Skinner has said, "Education is what you have left after you have forgotten everything you have learned."

They will almost certainly know a lot more, about many things, than they do now. But that, after all, is only part of an education.

Will they be wiser?

There is certainly no guarantee of that. I have seen little evidence that quantities of education produce wisdom — and we go to some trouble not to make any promises on that count.

Will they be more humane, or more kind and considerate?

It is devoutly to be hoped that four years from now we will all be more kind, considerate and humane than we are today. But there are no courses on these desirable virtues in the Middlebury curriculum. And, frankly, I know of no evidence that educated people possess these virtues in greater abundance than their less-educated neighbors.

Will they be more moral or ethical people?

I am sorry to report that there is no evidence to support that hope either.

Will they get good jobs?

We certainly hope so — but there are no promises.

Why, then, is it worth it?

It is worth it because, four years from now, your sons and daughters may know themselves and the world they live in a little better. To begin with, what happens to them here at Middlebury ought to help them see themselves in historical context a little better than would otherwise be likely.

With that awareness of context should come a more developed sense of communal responsibility and, with that, a sure knowledge that the governance of the world's most complex industrial and technological democracy will require their lifelong best efforts.

They might also discover areas of inquiry which genuinely excite them — challenge them — and become the source of a great sense of purpose and accomplishment.

They will form here many of the most significant friendships they will ever have. Many of them will marry someone they meet here. For a few, almost certainly, someone else who was in Mead Chapel on that Convocation Sunday. It is fascinating to think of how many marriages are and will be made possible by virtue of the decisions made by Mr. Neuberger and his colleagues in the Admissions Office last March.

The main thing we want to achieve is an environment which is conducive to growth.

My favorite Adlai Stevenson story is applicable here. I knew a man who had been an aide to Stevenson at the time of Stevenson's fiftieth birthday. They had a party and they all asked him to make a speech on what he knew at fifty which he had not known at the age of twenty-five.

"There is no point in such a speech," Stevenson replied, "for what a man knows at fifty that he did not know at twenty-five is largely incommunicable."

It may be true that the most important results of four years at Middlebury are largely incommunicable.

T. S. Eliot summarized all these things for us:

"We shall not cease from exploration
And the end to all our exploring
Will be to arrive where we started
And know the place for the first time."

(President Robison wishes to acknowledge former Middlebury Dean of Men W. Storrs Lee '28 and former News Letter *Editor Gregor Hileman, whose writings provided much of the historical material used in the preceding address.)*

Address to Parents

by Olin Robison
President

Middlebury College

Mead Memorial Chapel

October 27, 1979

Middlebury College was born into a world incredibly different from our own. Consider: its founding date is closer to the condemnation of Galileo (for teaching that the earth is not at the center of the universe) than to man's first footsteps on the moon.

Less than fifty years earlier, Buffon, Europe's acclaimed naturalist, had explained that the American continents, which he had never seen, were far marshier than Europe because they were still emerging from the Flood.

The civilization of western Europe in 1800, despite the Renaissance, the Reformation, and the Enlightenment, remained closer to that of Plato and Aristotle than to our own. Science, agriculture, medicine, technology, as we know and accept them today, all were merest infants. Historian Henry Adams wrote that a Saxon farmer of the eighth century, dropped onto a New England farm of the eighteenth, would have felt enough at home to set right to work, so little had agriculture changed in a thousand years. There were, of course, no railroads, and travel, except by water, was so difficult that people rarely left their own towns. Newly elected President Thomas Jefferson complained in 1801 about the one-hundred-mile trip between Monticello and the Capitol: "Of the eight rivers between here and Washington, five have neither bridges nor boats."

European news was unsettling: Napolean Bonaparte, not yet Emperor, had defeated the Austrians at Marengo and, as first consul, had just suppressed sixty newspapers in France and placed the remaining thirteen under police supervision. King George III was sixty-two years old, Boccherini was fifty-seven, Goethe fifty-one, and Haydn nearing seventy. Beethoven had just had his first symphony performed at twenty-nine. At twenty-eight, Samuel Taylor Coleridge was getting hooked on opium. Public acclaim for Jane Austen, twenty-four, still lay ahead. Lord Byron was twelve, Shelley eight, Keats five, Carlyle four and Schubert three. Pushkin and Balzac were one, and little Thomas Macaulay was one week old.

On this side of the Atlantic, George Washington had been dead less than a year. President Adams had stood for reelection, but Jefferson had won, ending four years of Federalist rule. The population of the young nation was 5.3 million, of whom nearly nine hundred thousand were slaves. The entire standing army of the United States in 1800, some four thousand men, could today be seated on Porter Field's bleachers.

In all sixteen states, only twenty-eight colleges and universities had been chartered, and of these fewer than twenty were yet in operation. Harvard, with a faculty of four professors and four tutors, was graduating forty men a year. Yale was graduating thirty, and Columbia between fifteen and twenty.

Vermont had finally joined the Union nine years earlier. After decades of sometimes bloody squabbling with Hampshiremen and Yorkers. The state's population had swelled to 150,000, and thirty-eighth in order of population among the towns of Vermont was Middlebury, with 1,263 souls living in 210 households.

Most houses and stores were built of logs, though the two-year-old grammar school and the court house were of clapboard frame construction. There were several mills at the falls, and one brewery. Since British raiders had burned the town in 1778, the oldest house standing had been built only seventeen years earlier.

Except for man-made clearings, the entire area around the falls was covered with a primeval stand of pine and hemlock. Those on the town common had been cut in 1789, but the great stumps remained. A town bylaw subjected any man who got drunk on Saturday afternoon to the penalty of digging up one stump from the Common.

The village was served by two physicians, four lawyers, but no full-time minister. There would be no church building for another nine years, though religious services were conducted by Mr. Atwater, principal of the grammar school, on a regular basis. The new female seminary met at the court house. Mail arrived once a week by stage when the roads were passable, otherwise in saddlebags.

Into this ragged settlement on the Vermont frontier, Middlebury College was born. In 1798 President Timothy Dwight of Yale, foremost educator in the country, provided the advice which led the Town Fathers to request a charter from the state. Meeting at the home of Lawyer Samuel Miller, now known as Charter House, were lawyers Storrs and Miller, Dr. Matthews and the town's foremost citizen, Gamaliel Painter. After extended discussion, President Dwight expressed his approval of the idea, and the group began to make plans for obtaining a state charter. Two years later on November 1, 1800, Vermont at last had her own college.

President Dwight's belief in the new educational experiment was shown by his recommendation of young Jeremiah Atwater as president. Youngest member of Yale's class of 1793, Atwater had stayed on at Yale as tutor after his graduation. Now, at twenty-seven, he was principal of the Grammar School and president of the College as well.

Dormitory rooms, chapel, library and recitation halls were all contained in the original Academy building, a frame structure of forty by eighty feet, three stories high. All students lived in the building, two or three to a room. The only heat was from fireplaces, kept in operation by the students themselves. There were no janitors or maids.

Before a student registered, he was required to show his ability to pay about $350, the total cost for four years of tuition, board and room. Tuition at Middlebury was a reasonable fourteen dollars a year, less than half of Yale's thirty-three dollar charge. Room rent was fifty cents a quarter, and meals were served in the houses of qualified villagers for $1.75 per week. Gamaliel Painter's benefaction in 1919 — $13,000 — at three percent inflation would be the equivalent of $1,400,000 today.

The curriculum was copied directly from that of Yale and Harvard and, of course, Oxford and Cambridge before them. Before admission, a student was examined in Virgil, Cicero, Latin grammar, Greek Testament, arithmetic and the minor Greek works. During his freshman year he studied Greek literature, the Iliad, Livy, Cicero, Roman antiquities, geography and mathematics. And so on in like manner for four years.

Discipline was strict. Use of the library was by fee only, and the charge varied according to the size of the book — three to seven cents. But for fifty cents per term you could have unrestricted use of the collection. Discipline throughout the College was based on a series of fines:

Two cents for chapel absence

One cent for tardiness or "egressing without sufficient reason"

Six cents for absence from public worship on every Lord's day

Three cents for not appearing on time for a lecture, recitation or other exercise duly appointed

Middlebury College
Office of the Registrar
Middlebury, Vermont

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EM —

Pls get enough Romnts letters + speeches to send to

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File
writing
program

Creative and Expository Writing at Middlebury

In the tradition of liberal education, creative writing students at Middlebury acquire the tools of careful readers and critics, which they are expected to use in their own writing. They learn how to judge new works of literary art as well as how to enjoy the great works of the past. Their understanding of the development of techniques in fiction, poetry and non-fiction provides a knowledgeable perspective from which to appreciate the literary culture of their own generation.

For students interested in writing and eager to improve, many departments in the College offer opportunities to write and receive criticism from both their teachers and their fellow students. There is also a special program for creative writers. Using their own imagination in the creating of poems, stories, or essays, students may discover whether they want to make the professional commitment to continue writing after college.

Members of the Middlebury faculty who teach courses in creative writing are themselves successful authors who have demonstrated concern for the ambitions of aspiring writers. In addition, visiting writers are brought regularly to the College to read from their own works, conduct workshops, and meet informally with students.

The College Requirement in Writing

Middlebury's commitment to effective writing is embodied in the only college-wide course requirement. During the freshman year, each student must take a one-semester course which has an emphasis on writing. Departments in all divisions offer such courses. Although these courses differ widely in content, they have several things in common: the classes are kept small for the sake of encouraging discussion; short papers are frequently assigned; the instructors provide detailed comments on student papers and meet with the students in individual conferences to review their criticisms. The student with a special interest in creative writing, however, may satisfy this general College requirement by taking an introductory course in the writing of poetry or fiction that will also serve as a prerequisite for additional creative writing courses.

The Courses Offered in Creative Writing

Sequences of courses are offered in poetry, fiction and non-fiction. As a junior or senior, any student may apply to do further writing through independent study. A major in the English Department or American Literature Department may undertake an honors project in Creative Writing in his senior year. For example, after completing the introductory course in writing poetry, a student may take an intermediate course in writing poetry, followed by the advanced workshop (which may be taken a second time with a different instructor), and an independent study course in writing. Students eligible for departmental honors may write and assemble a collection of poems during both semesters of the senior year. Likewise, a student may enroll in a parallel sequence of courses in the writing of

fiction. In addition, a poet is encouraged to elect at least one course in the writing of fiction, and a fiction writer is encouraged to take one course in the writing of poetry. In the advanced workshops, the student has the option of writing either poetry or fiction or both. We believe that the narrative techniques of fiction may be helpful to the poet, and attentiveness to rhythm and phrasing may be helpful to the writer of novels and short stories.

The emphasis in the introductory and intermediate writing courses is on technique and experimentation. Assignments that require working within various forms or styles often are given with the assumption that the student has yet to determine a style of his own. But in the advanced workshops, in independent study, and in the honors projects, students are encouraged to follow their own artistic proclivities.

Over the years, the members of the literature department at Middlebury College have shared the belief that good writing, both creative and expository, and the careful reading of literature, are inextricably related, and that study of each enhances the other. The primary method of inquiry in our literature courses is the critical analysis of literary texts: each work is seen in a context, created by its own form and by other works that follow it. The techniques of the writer in constructing that work are carefully examined, and writing students benefit from this emphasis because they learn how to strengthen their own work by understanding the techniques and structures of established writers. In turn, writing students bring to the analysis of literature a refined sensitivity to metaphor, design, and the creation of character or voice that they have learned from the activity of writing poetry, short stories or essays.

The Concentration in Creative Writing

At Middlebury, students must choose both a major field and an area of concentration outside their major division. Students majoring in disciplines outside the humanities may satisfy the latter requirement by taking a concentration in creative writing which includes an introductory course in creative writing, an intermediate course, an advanced workshop, and a course in the study of literature selected from a group of designated courses in English or American literature. For the interested student, a further independent study course may be elected.

There is a vital community of student writers from many departments at Middlebury who read each other's work, attend the student poetry and fiction readings and produce two magazines of literature and opinion. Such a community of mutual interests is enhanced by the relative smallness of the student body and by the pastoral Vermont landscape.

The Bread Loaf Writers' Conference

The oldest and most famous Writers' Conference in America, the Bread Loaf Writers' Conference is held on Middlebury's mountain campus for two weeks in

August. The teaching staff is composed of some of the most distinguished writers in the country, though writers of all ages and levels of experience assemble there to share their knowledge and their work. The Conference consists of readings, lectures, discussion groups, workshops and above all, informal talk about technique and work in progress. The conference represents Middlebury's unique and ongoing commitment to fostering literary art, a commitment that is carried through the academic year into Middlebury's undergraduate program. Middlebury students regularly attend the Conference, and special scholarships are available to help make the Bread Loaf experience accessible to them. At Bread Loaf the Middlebury student also becomes aware of the professional world of writing and writers, editors and literary agents, and of the mechanics of publication.

The Bread Loaf School of English

The Bread Loaf School of English is a community of teachers, writers and students devoted to the humanistic ideals of the liberal arts in graduate education. Middlebury students may attend the School, which convenes for a six-week period on Middlebury's mountain campus every summer; they may also attend the Bread Loaf School at Lincoln College, Oxford. The Schools provide rich literary experiences leading to Master of Arts and Master of Letters degrees in English. Bread Loaf affirms a commitment to literary concerns, and believes that its goals can best be achieved by attracting to Bread Loaf distinguished and dedicated scholar-teachers and writers.

The emphasis at Bread Loaf always has been upon the personal bond between teacher and student and upon the liveliness of literary dialogue, both spoken and written. Middlebury undergraduates of demonstrated ability and incentive regularly have attended sessions of the Bread Loaf School to augment their normal undergraduate studies. Students may apply a summer's credit to their undergraduate degree or use it as the first summer of graduate study leading to an M.A. in English.

For the student particularly interested in writing, both creative and expository, there is a wide range of courses offered at the School both in the practice of writing and in the teaching of writing.

Middlebury's Commitment to Writing

The opportunity to study with professional writers continues at Middlebury and Bread Loaf throughout the year, for the College is committed to fostering the culture of the present as well as to understanding the culture of the past.

For further information write to:

Professor Robert Pack
Abernethy Professor of Literature
Middlebury College
Middlebury VT 05753

Jonathan E. Sa'adah
Photographer
P.O. Box 247
Hartford, Vermont
05047

JUNE
15
Campbell's
Green Pea
Asparagus
Tomato
SOUP
Carnation
MILK
Macaroni
& Cheese
PORK &
BEANS
59¢
37¢
67¢
51¢

Jonathan E. Sa'adat
Photographer
P.O. Box 247
Hartford, Vermont
05047

Middlebury College

1983 Winter Term Catalogue

General Information

Winter Term offers students and members of the Faculty unique opportunities for study. Each student enrolls in only one course; each instructor teaches only one. Though a course may be offered in successive years, each year it must be introduced and approved anew. Students may study at the College or away from it, independently or as participants in a course, in their major fields or in disciplines they have never studied before. Also, a student has the opportunity to undertake a Winter Internship instead of formal study. Winter Term exchange arrangements have been established with selected colleges. For the full description of the Winter Term as voted by the faculty, see the 1982-83 College Handbook.

The Winter Term curriculum will consist of a variety of courses, both interdepartmental and departmental and at various levels from beginning to advanced. Some of these courses are intensive in character, usually offered in the field of a teacher's specialization, and intended for students with some background, while others are experimental, offerings normally not available in the curriculum, not central to teacher's specialization and/or conducted in a form different for normal course patterns.

A department normally may require its students to take no more than one of its winter offerings during four years. Students are urged to take Winter Term courses in substantially different areas in their freshman and sophomore years. Over four years a student may take no more than three winter courses in one department and no more than two winter courses in his/her major department. There is no limit to the number of interdepartmental courses a student may take. If a student takes an interdepartmental course during his/her freshman year, he/she may as a sophomore, take either another interdepartmental course or any regular departmental course.

Winter Grading System

Winter Term courses are normally graded A through F, and all courses in this catalogue will be so graded unless otherwise indicated. Exceptions are internships, student-led courses or other courses where the Curriculum Committee, on the instructor's recommendation, decides the special nature of the course is better suited to credit/no credit grading. The same grading system applies to all students taking a particular course for credit.

All Winter Term course work must be completed by the end of the winter session. Grades of "Incomplete" will be submitted according to existing procedures and such work must be satisfactorily completed by the end of the following spring term.

Students who fail winter courses, Independent Projects, or Internships will be placed on probation and required to make up a course credit.

Theses, honors projects, and other work undertaken or completed during Winter Term as part of a larger project will be graded under the regular grading system, the grade to be based upon an evaluation of the project as a whole.

Winter Internships

Winter Internships are designed to involve significant high level exposure to the fundamental work of an established profession.

Internships must be sponsored by a member of the College faculty or staff who is qualified to judge whether the proposed Internship is of sufficient scope to be of value and to assess the results of the Internship experience. In addition to a campus sponsor, the student must provide written confirmation of the project from an on-site supervisor who is willing to write an assessment of the student's work as an Intern. At the end of the Internship, the student, the on-campus sponsor, and the on-site supervisor must submit evaluation reports to the Curriculum Committee, Old Chapel.

Internships are graded credit/no credit.

Freshmen normally may not undertake internships, and students who take more than one Internship in four years should elect them in substantially different fields.

Off-Campus Winter Courses

No student may take an off-campus Winter course during his/her first Winter Term at the College.

Auditing

The Faculty encourages students to audit Winter Term courses. Instructors will accommodate as many students as the nature of their courses and the facilities available to them permit. To audit a course, students need only obtain the permission of the instructor in charge.

Introductory Foreign Language Programs

Students enrolled in most fall term 101 language courses who plan to continue with 102 in the spring must register for the continuing language course, but will not be required to enroll in another Winter Term course or Independent Project.

Classes

The Winter Term will begin on Monday, January 3. Due to the brevity of the term, it is imperative that each student attend the first class. A student who fails to attend the first two hours of class will be withdrawn automatically from a course unless excused in advance.

The following courses are offered in Winter Term, 1983. Interdepartmental courses are listed first, followed next by freshman writing courses and finally by courses offered in the individual departments, listed alphabetically.

Courses are numbered consecutively 01.3, 02.3, 03.3, etc., and should be registered for accordingly. (Only independent work — 500, 600, 700 — does not have a decimal point.)

Physical Education Program

For complete program description, see Course Registration Catalogue for fall-spring terms 1982-83, pages 169-171.

Winter Lecture Series

There may be a regularly scheduled series of lectures during the Winter Term. The topics of these lectures will vary from the academic to the sublime, and will bear no evident relation to one another. The faculty hopes that students as well as instructors, either individually or as panels, will participate in this series. Students wishing to speak should make arrangements through the Curriculum Committee.

Board Rebates

Students enrolled both fall and spring terms who take meals on campus both of those terms and who will study off campus for two weeks or more during the Winter Term are entitled to rebates of $23.00 per week for the time away. Students enrolled for fall term who will be away on approved leave programs winter and spring terms are eligible for a two-week rebate. Applications for Winter Term board rebates are available at the Proctor Information Desk and must be returned to the Dean of Students' office by *December 3, 1982.*

Registration Information

Registration Materials

Your Winter Term registration card will be placed in your mail box on Monday, November 8. It must be returned to the Dean of Students' Office by Monday, November 15 or sooner if possible, because the priority system depends in part on the order in which the cards are returned. (See "Priorities for Registration") There is a $5.00 fine for failing to register by November 15 unless excused by the Dean of Students. Please note that registration cards are computer cards and must not be bent, mutilated or lost. Damaged cards may result in failure to be properly assigned your desired course selections.

Instructions

1. In consultation with your adviser list seven (7) courses in order of lessening preference. Be sure course numbers are complete and accurate. Your adviser's signature is not required on your Winter Term registration card when registering for seven courses.

2. If you elect a course numbered 500 (see 4 under Independent Work), you need to complete only the first choice on your registration card, and obtain the signature of both your adviser and the chairman of the department.

3. If you elect a course numbered 600 (Internship or Independent Project, see 1 and 2 under Independent Work):

a. Your project must be approved by the Curriculum Committee prior to registration.

b. You need to complete only the first choice on your registration card, provided you have received official notice of approval of your project by the Curriculum Committee. If not (as in the case of Independent Projects stemming from work being undertaken this fall, applications for which are not due until November 29), you must register for **seven** courses and seek a course change in the normal manner if you are approved later.

4. If you elect a 700 course (see 3 below under Independent Work), you need to complete only the first choice on your registration card, and obtain the signature of your adviser.

5. Student-led Courses.

a. Student-led courses must be reviewed and supported by a departmental committee prior to submission to the Curriculum Committee. All student-led courses must be approved by the Curriculum Committee prior to *October 10.* No exceptions will be permitted.

b. The number of students in a student-led course will be no smaller than five and no larger than twelve.

c. You need to complete only the first choice on your registration card provided you have received official notification of approval from the Curriculum Committee. This notice will indicate the course number for which you should register (i.e., SC 97.2, SC 98.2 etc.)

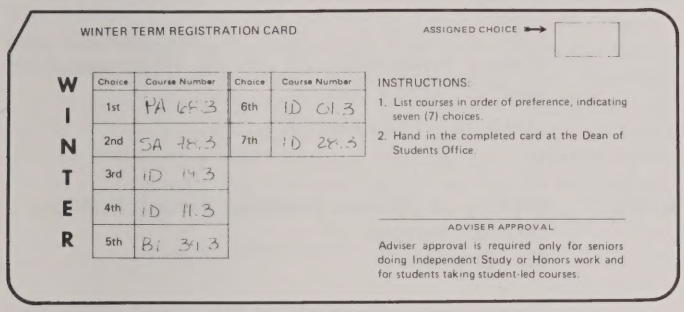
d. You must obtain the signature of your adviser.

e. If official notification has not been received from the Curriculum Committee, you must register for seven

courses and seek a course change in the normal manner if you are approved later.

f. If a student leader drops out, the student-led course is automatically cancelled.

6. You must submit a Winter Term registration card even if you are not electing a Winter Term program. (There should be a brief note of explanation, e.g., "On Leave.")


WINTER TERM REGISTRATION CARD

ASSIGNED CHOICE →

WINTER

Choice	Course Number	Choice	Course Number
1st	PA 68.3	6th	ID 01.3
2nd	SA 78.3	7th	ID 28.3
3rd	ID 14.3		
4th	ID 11.3		
5th	Bi 31.3		

INSTRUCTIONS:

1. List courses in order of preference, indicating seven (7) choices.
2. Hand in the completed card at the Dean of Students Office.

ADVISER APPROVAL

Adviser approval is required only for seniors doing Independent Study or Honors work and for students taking student-led courses.

Independents and Internships

General rules governing Independent Work: Freshmen normally are not eligible for Internships, Independent Projects or Student-led courses. No more than two units of Winter Term may be taken in these categories.

1. Independent Projects: Students who register for approved Independent Projects (i.e., projects similar to a 500 project during the fall or spring) are to designate their studies by the course number 600, preceded by the name of the department in which they are pursuing it, and succeeded by the title "Independent Project." (For example: EL 600, Independent Project) Students whose projects have not been approved by Curriculum Committee at the time of registration must register for seven courses and seek a course change later if independent work is approved.

2. Internships: Students who register for Internships are to designate their choice by the number 600, preceded by IN, and succeeded by the title "Internship." (For example: IN 600, Internship)

3. Senior Independent Study: Students beginning or continuing Senior Independent Study (usually a senior thesis or independent reading in preparation for comprehensive examinations) are to designate their study by the course number 700, preceded by the name of the department in which they are pursuing it, and succeeded by the title "Senior Independent Study." (For example : PY 700, Senior Independent Study)

4. Honors: Seniors beginning or continuing Honors work are to designate their studies by the course number 500, preceded by the name of the department in which they are pursuing it, and succeeded by the title "Honors." (For example: PH 500, Honors)

Students who have permission from the Curriculum Committee to do Independent Projects or Internships may register instead for a choice of seven courses if they prefer, without informing the Curriculum Committee of their change of plans.

Priorities for Registration

As in the past, every effort will be made to place students in their first choices. Students' first choices will be processed, by class (seniors, juniors, sophomores, freshmen, in that order), in the order in which they are received in the Dean of Students' Office. Second through seventh choices of seniors are then processed, again in the order in which they have been received. The same procedure will be followed for juniors, sophomores and freshmen.

Registration

All students must register for Winter Term, exceptions to be made by the Administration Committee. Students who do not register for Winter Term may not register for spring term unless the exception has been granted.

Each student must return his/her signed card to the office of the Dean of Students no later than 3 p.m. Monday, November 15. Failure to do so will severely limit a student's choices since course assignments will be made immediately upon the conclusion of Registration.

The results of Registration will be posted in Proctor Hall and the Library.

Course Changes

Course changes may be sought during the first three days of the Winter Term, but only with the instructor's signature. The Dean of Students' office will have information and forms.

Physical Education Registration

Registration for Winter Term Physical Education instructional courses will be in the Memorial Field House from 9-12 and 1-4 on November 29 and 30 and December 1. Further details will be posted in the Field House.

REMEMBER. . .

Registration Deadline is Monday, November 15

Course Descriptions

INTERDEPARTMENTAL COURSES

A. General Cultural

ID 01.3 The Political Institutions of Periclean Athens
Mr. Theodoracopoulos

The aim of this course is: 1) to study the historical evolution of the Athenian constitution from the oligarchy of 7th century B.C. to the radical democracy of the late 5th and 4th centuries; 2) to investigate the organization and procedures of legislative, judicial and administrative functions of government in the democratic state; 3) to consider important issues of domestic and foreign policy, such as the franchise, immigration, war, imperialism, and taxation; and 4) to explain how radical democratic institutions affected the role of the citizen in Athens and the role of Athens in the community of other Greek and non-Greek states.

Limit on Enrollment: 25

Prerequisites: No knowledge of Greek is necessary; all texts will be read in translation. Some background in political science will be helpful.

ID 02.3 Kant's Third *Critique*
Mr. Nuovo

For non-philosophers, Kant's third *Critique*, the *Critique of Judgement*, is perhaps the most relevant of his works, for it considers the possibility of human judgements of taste, of purpose in nature, of the sense of the sublime, and of the relation of these to the moral life. It may thus be read as a guide for morally and aesthetically sensitive persons, showing them how to aspire to live a life that is tasteful, discerning, and morally sound. While it is the culminating work of Kant's mature philosophy, and therefore of the Enlightenment, it is also a transitional work leading to Romanticism, making it possible for its discerning readers to live knowingly in both intellectual worlds. The benefits of reading "great books" increase the more we read them. What is most difficult is to begin, to gain access to the text. This course is offered as a means to this end, as an introduction to the reading of Kant's third *Critique*.

Limit on Enrollment: 20

ID 03.3 The Interpretation of Freud: Freud and Literature
Mr. Pack, Mr. Bates

Freud's psychoanalytic theory offers an interpretation of human nature. This course will *not* attempt to evaluate the success of psychoanalytic theory as a scientific account of human behavior. We shall study some of Freud's basic formulations of his theory, and then a number of poems and stories (some pre-Freudian) will be examined from a psychoanalytic perspective. During the course we shall consider a number of philosophical and literary interpretations of the phychoanalytic view of human nature.

Limit on Enrollment: 30

ID 04.3 History as Fiction: Studying French Politics through Novels
Ms. Sa'adah

This course will examine the possibilities and pitfalls of using a literary work as a means of learning about the society in which or about which the work was written. We will focus on a series of novels pertinent to the study of French society and politics between the Revolution and the Dreyfus Affair: Dickens' *A Tale of Two Cities*, Stendhal's *The Red and The Black*, Flaubert's *Sentimental Education*, Martin du Gard's *Jean Barois*, etc. (French works may be read in translation.) In addition to the novels, we will consider a few relevant works fo literary criticism.

Limit on Enrollment: 20

ID 05.3 1984 in 1983: The Writings of George Orwell
Mr. Berninghausen

A close examination of the literary and political dimensions in several of Orwell's major works via structured class discussion and short written analyses prepared by students. The novels. 'reportages' and essays to be covered are *Down and Out in Paris and London, Burmese Days, Keep The Aspidistra Flying, Homage to Catalonia, Inside the Whale, The Lion and The Unicorn, Animal Farm* and *1984.*

Limit on Enrollment: 20

ID 06.3 Seven Strategies: Women and Men Writers in Contemporary Fiction
Mr. Sainer, Ms. Schub

Questions of identity, rebellion and psychopathology figure in this study of contemporary fiction. Writers from varied cultures demonstrate new approaches to perception and the aesthetics of fiction. Included are Cynthia Ozick's *The Pagan Rabbi*, Grace Paley's *Little Disturbances of Mankind* (U.S.); Margaret Atwood's *Life Before Man* (Canada); Bruno Schulz's *Sanatorium Under the Sign of the Hourglass* (Poland); Peter Handke's *The Goalie's Anxiety at the Penalty Kick* (Germany); Simone de Beauvoir's *Une Mort tres douce,*

Monique Wittig's *Les Guérillères* (France). All readings will be in English.

Limit on Enrollment: 40

ID 07.3 Hasidic Tales: Sacred and Profane
Mr. Kepnes

Hasidism — the pietistic Jewish folk movement of 18th century Ukraine and Poland — produced a wonderful and unique form of Jewish religious expression, the "sacred anecdote." This form lives on today in the "profane" tales of Sholem Aleichem and Isaac Bashevis Singer. We will study the roots and development of the Hasidic Tale. We will read tales, old and new, sacred and profane, focusing on both literary and religious themes and attempting to assess the general role of narrative in religion and culture.

Limit on Enrollment: 25

ID 08.3 Knickerbocker New York
Mr. Wilson

An examination of Dutch New York through the writings of Washington Irving and the paintings of John Quidor. Irving's *Knickerbocker's History of New-York, The Sketch Book of Geoffrey Crayon* and *Tales of a Traveller* will provide the focus for our study of the ancient Dutch city. After a careful reading of these popular stories, we will examine Quidor's literary paintings of Irving's most memorable characters including Peter Stuyvesant, Wolfert Webber, Rip Van Winkle and Ichabod Crane.

Limit on Enrollment: 20

ID 09.3 Modern Life and Those Who Live It as the Artist's Subject
Mr. Hunisak

This course will focus on the revolution in subject matter which occurred in the visual arts toward the middle of the 19th century, while comparing those transformations with parallel occurrences in both literature and opera.

Realism will be the conceptual reference point for our investigation. Paintings, drawings and graphic art of Manet will be the central focus of this study. Comparative material will include novels by Flaubert and Zola, and operas by Mascagni and Puccini.

Limit on Enrollment: 20

ID 10.3 Two Modern Masters: The Films of Jean Renoir and Carl Dreyer
Mr. Carney, Mr. Sprigg

The course will involve comparison of the work of two of the supreme masters of filmmaking; Jean Renoir and Carl Dreyer. Five films by each will be viewed.

Emphasis will be placed not, as is sometimes done in courses which use films, on the historical, philosophical, or literary aspects of the films viewed, but rather on how films generate meanings different from those communicated by historical, philosophical, literary, or other artistic texts. Film will be treated as an art form with its own language, syntax, and logic independent of that of any of the other arts and sciences.

Limit on Enrollment: 40

ID 11.3 The Actor and the Text
Mr. Teush

A study, largely through practice as an actor, of ways the written text influences and determines its representation as a theatrical production. Work will take place in the frame of several theoretical discussions of the act of representation and the properties of a written utterance by Kenneth Burke, Roland Barthes, J. L. Austin and E. H. Gombrich. Principal texts include: Burke, *A Grammar of Motives;* Barthes, *S/Z;* Austin, *How to Do Things With Words;* Gombrich, *Art and Illusion,* Shakespeare, *Richard III;* Hare, *Plenty;* Shaw, *Man and Superman.*

Limit on Enrollment: 20

ID 12.3 Photography: The Art of Seeing the Unseen
Mr. Harris, Mr. Borg

This course is intended for people who have a basic understanding of camera and darkroom operation. On a practical level, the course will provide an opportunity for a small group of people to work at photographic art, with the advice and encouragement of a professional photographic artist who will be available for two long afternoon crit sessions. Beyond this the instructor will try to help establish conceptual grounds for "seeing the unseen", using the camera as an exploratory device to extend the range of apperception to new areas. Students must supply their own cameras, film and paper.

Limit on Enrollment: 10

Prerequisites: Experience with photography and darkroom techniques, as determined by instructors prior to registration. Each student must present to the staff a group of black and white prints he has made, to evidence familiarity with materials and basic competence of technique. High technique and art value will not be considered, this merely establishes a level of competence above beginner's level. Presentation of this material must be before November 3 at Mrs. Illick's office, Adirondack House #210, and students will be notified of acceptance before registration on November 8.

Darkroom Fee: c. $15

ID 13.3 Art in Public Spaces
Mr. J. Butler, Mr. Acconci

This course will deal with object-making in a variety of media, including traditional and non-traditional sculptural material, such as modeling, wood construction and metal fabrication, painting and video recording. The object-making will stem from assignments directed towards social, political and personal interaction and narratives. The student will be en-

couraged to seek expression through the use of public space as an arena for object-making and placement; a potential for viewer confrontation in public spaces will also be explored.

Limit on Enrollment: 15

Lab Fee: $40

ID 14.3 A Cultural History of Tibet
Mr. Lopez

Until its annexation by China in 1959, Tibet was a society unique in modern times. Untouched by foreign influence, Tibet was dedicated to the principles of Buddhism and ruled by the Dalai Lama whom the Tibetans believe to be an incarnation of the Bodhisattva of compassion. Because of its isolation, Tibet was also one of the world's most mysterious nations. This course will examine fact and fiction surrounding traditional Tibet through studying the art, music, language, literature, social order, government, and history of the Land of Snows. Readings will include accounts of travellers who braved the Himalayas to reach Lhasa.

Limit on Enrollment: 20

ID 15.3 The Jews in Modern Europe from the Emancipation to the Rise of Zionism, 1760-1914
Miss Lamberti

A study of the process through which the Jews, isolated in ghettos until end of the 18th century, integrated into the mainstream of European social, cultural, and political life in the 19th century. How did Emancipation — the achievement of the rights of citizenship — and assimilation transform the social existence of the Jews? How did the Jews deal with the problem of adapting to their Christian environment and retaining at the same time a distinctive Jewish identity? How did Christian society accept the assimilated Jew? How were ancient anti-Jewish prejudices refashioned into new stereotypes? The course ends with a study of the rise of Zionism.

Limit on Enrollment: 20

ID 16.3 Personal Testimony from the *GULag:* Intellectuals, Ideology, Party and the Terror
Mr. Macey

The experience of Soviet reality is not always as clear cut as the publicity surrounding current dissidents sometimes suggests. It is hoped to penetrate that reality by extensive reading of the autobiographies of a variety of participants in Russia's revolutionary experience. Special attention will be given to intellectuals and Party members (not always Soviet citizens themselves) who fell victim to the onrush of Russian history and some of whom lived to view the experience with some perspective.

Limit on Enrollment: 20

ID 17.3 Effective Speaking: The Hostage Crisis in Iran
Mr. Spencer, Mr. Dollase

The aim of the course is to increase students' speaking effectiveness. We shall work on planned and impromptu talks, question and answer sessions, and the use of visual aids. Each student should give at least one presentation during each session. Most of them will be video-taped and then reviewed critically by the students and instructors. Students will also be able to review their tapes outside class hours. The focus of discussions will be on the crisis in Iran, centering on the taking of American hostages.

Limit on Enrollment: 20

B. Social Science

ID 18.3 "Money as the Blood of the American Republic:" The Politics of Taxing and Spending
Mr. E. Davis

In Chapter 24 of *Leviathan,* Hobbes states that "money is . . . the blood of the Commonwealth." Just as money animated the life of Hobbes's Commonwealth, conflicts over tax and spending policy animate much of contemporary American politics. Thus, this course will be devoted to a careful analysis of the politics of the federal budget, as a way of understanding the workings of the American political system. We will consider the process through which budgetary decisions are made and the substance of important spending and tax policies. The course is open to all students, and presumes no previous work in political science.

Limit on Enrollment: 20

ID 19.3 The Litigation Process: A Case Approach
Mr. Audretsch, Mr. William Miller

This course acquaints students with the methods of dispute resolution embodied in the contemporary American legal system. An introductory jurisprudential unit familiarizes students with the origins of law, the distinction between statutory and case law, the development of common law, and the process of statutory interpretation. Consideration is also given to the structure of the American legal system and the theory of advocacy.

Utilizing the case method, class members will assume the role of advocates, participating in cases and raising issues inherent in the litigation process from a practical perspective.

Limit on Enrollment: 30

C. Science

ID 20.3 Popularizatior. of Science
Mr. Glassley

Scientific fields evolve through the modification of ideas which attempt to relate seemingly independent observations. It is difficult to observe this evolutionary process since background material is not often presented in contemporary or popular discussions of new concepts. This course will first identify currently active research directions through readings in popular and professional scientific literature. Each student will then select a research field

and document its purpose and chronological development, using primary literature sources. The goal of the course is to examine in detail how scientific concepts ultimately reach the public.

Limit on Enrollment: 20

ID 21.3 **Heroes and Fools in Science, Hotbaths and Botanicals in Pseudo-Science**
Mr. Woodin

The course will meander about and touch upon the historical and sociological impact of those individuals considered true or pseudo-scientists from ancient times to the present. Topics will include such intriguing items as: The pickled brains of Cuvier and Einstein, Was Darwin really the Beagle's Naturalist? (or, Who shot the Captain?), The barber pole and bloodletting, Sir Isaac Newton vs. Leibnitz re. "the Calculus," The Piltdown Hoax, "The Case of the Midwife Toad," Commoner vs. Ehrlich, The Salem Witches (The Devil vs. Food Poisoning), soothsayers and fortune tellers, Kellogg vs. Post in a field of corn and the Hottentot Venus.

Limit on Enrollment: 20

ID 22.3 **Human Nutrition: Fad and Fact**
Ms. O'Brien, Mr. Watters

Nutrition is a controversial subject beset with conflicting claims, outrageous hoaxes and advertising wizardry. We will examine the basic nutritional concepts and the controversies which surround such topics as: vitamin deficiencies and diseases, food additives, diets and dieting, and "fast foods." Relevant biological and chemical facts will be presented as required.

Limit on Enrollment: 40

Prerequisites: High school biology and chemistry

ID 23.3 **Introduction to Wine**
Mr. Copeland

Introduction to wine will examine in detail the geography, grape types, wine styles, winemaking techniques and wine laws of the major wine producing areas of the world, including France, Germany, Italy, Spain, Portugal and the United States. Tastings will stress critical tasting and identification of major wine types. An introduction to wine chemistry will be included.

Limit on Enrollment: 30

Tasting Fee: $30

ID 24.3 **The Geography of Diseases, or How Central Africa Was Saved from the Europeans and North America Was Not**
Mr. McDonald

Human diseases, caused by various types of parasites — bacteria, rickettsias, protozoans and worms of different sorts — were once relatively localized in early human populations, and came to a balance, a live-let-live condition with them. With increasing numbers of humans, and particularly with invasions by certain human groups (particularly Europeans), new contacts were made between parasites and non-resistant populations with disastrous results to both invaded and invaders.

This course will examine in lectures, readings and discussions the biology of disease parasites, the history of their spread, and attempts to curtail them, some of which have been locally successful, some not.

Limit on Enrollment: 20

ID 25.3 **Earthcare: Environmental Aspects of Food Systems**
Mr. Justin Brande

This course is designed to help the participants become familiar with the essentials of farming and gardening by examining such areas as ancient and modern systems in various parts of the world; the tools, techniques and vocabulary used in care of the earth; soils and climates; pests and diseases; and the effects of philosophies, theories, politics and economics on land use and husbandry. Subjects will be developed by readings/discussion and guest lectures.

Limit on Enrollment: 20

ID 26.3 **Early Philosophical Apparatus**
Mr. Winkler, Mr. C. Butler

"Philosophical Apparatus" — equipment used for teaching science in the 19th century — is noteworthy from many standpoints: the designs are ingenious, their functions often mysterious, the workmanship generally superb; and many pieces are beautiful as works of art. Middlebury has what is potentially one of the country's finest collections of such equipment — much of it in poor repair and all of it uncatalogued. Students will research the history and function of one or more devices, and will restore the actual apparatus to working order. A rotating exhibit for the Science Center will be planned and prepared.

Limit on Enrollment: 20

ID 27.3 **Technical Groundwork for Physical Science Experimentation**
Mr. Lindeman

The majority of new graduate students in science commence their research functionally illiterate in the technical aspects of the experiments they are likely to perform. "On-the-job" remedial training in these areas costs expensive time and is likely to be unsatisfactory and too late.

Therefore, to the extent possible during a Winter Term, this course will address the fundamentals of: a) Apparatus construction in glass, metal and other materials; b) Apparatus design and specification; c) Optics for laser and discharge illumination; d) Optics for small signals; e) Electronics for the user of commercial instruments and seeker after signals;

f) Vacuum and related technologies.

Limit on Enrollment: 20

Prerequisites: At least sophomore standing in some science major

D. Linguistics

ID 28.3 How and Why Languages Change
Mr. Frame

An introduction to historical and comparative linguistics. Topics will include: the genetic classification of languages; language families; sound changes; the reconstruction of proto-languages, Indo-European in particular; grammatical and semantic change. The course will be mainly descriptive, giving the general principles for how languages change through time, but will also consider some theoretical causes for such change. Many of the concrete examples will concern the development of Romance languages from vulgar Latin, and an acquaintance with one or more Romance languages will provide a good, but not a necessary, background for the course.

Limit on Enrollment: None

ID 29.3 Linguistics and the Child
Mr. Frank Heny

By the age of eight, a child has already acquired the basic skills needed to speak the language of his parents: given a sequence of words, he can tell whether it is a sentence or not; he can produce and understand an infinity of new statements he has never heard, barring problems of memory or vocabulary. This course studies the emergence of linguistic competence in a child's early years in the light of what it can tell us about the nature of language and the mind.

Limit on Enrollment: None

FRESHMAN WRITING COURSES

ID 30.3 Effective Political Writing
Mr. Wolfson, Mr. Elder

This is a seminar on writing for effective political communication. Letters to elected officials and to editors and columns for newspapers will be among the forms practiced. Each student will select a current topic to study and write about,a dn will pursue it throughout the term. Requirements for the course will include daily writing exercises and readings from a wide range of newspapers and magazines. Class discussions with visiting journalists and politicians will also be an important part of the course. This course fulfills the freshman writing requirement.

Limit on Enrollment: 24

Prerequisites: Interested students **must** obtain permission of instructor before registering. Preference given to freshmen who have not yet fulfilled the writing requirement.

EL 31.3 Writing and Reading Poems
Mr. Margolis

An introduction to the elements of poetry — how to perceive and use them: voice, tone, image, narrative, music, and the unexpected. Students will create three journals; material for poems, material from poems, and their own poetry. (Equivalent to EL 175.) This course fulfills the freshman writing requirement.

Limit on Enrollment: 12

Prerequisites: Interested students **must** obtain permission of instructor before registering. Preference given to freshmen who have not yet fulfilled the writing requirement.

EL 32.3 Reading and Writing Contemporary Fiction
Mr. Parini

This course will consist of a close examination of the short stories of four contemporary writers: John Updike, Ann Beattie, John Cheever, and Bernard Malamud. Students will be expected to write critical papers as well as their own short stories. In addition to practical criticism and creative writing, the course will deal with major theoretical issues concerning the short story as a form. (Equivalent to EL 170.) This course fulfills the freshman writing requirement.

Limit on Enrollment: 12

Prerequisites: Interested students **must** obtain permission of instructor before registering. Preference given to freshmen who have not yet fulfilled the writing requirement.

EL 33.3 Drama
Mr. Bertolini

Masterpieces of comic drama by such playwrights as Aristophanes. Shakespeare, Moliere, and Shaw will be analyzed in terms of the psychology of farce, the nature of comic form, and the dramatic techniques of comedy so that, through class discussions and papers, new ways of enjoying and understanding the wit and wisdom of the comic vision may be discovered. Film versions and recordings of several of the plays will be used. (Equivalent to EL 105.) This course fulfills the freshman writing requirement.

Limit on Enrollment: 18

Prerequisites: Interested students **must** obtain permission of instructor before registering. Preference given to freshmen who have not yet fulfilled the writing requirement.

AMERICAN LITERATURE

The Novels of Walker Percy
AL 34.3 **Ms. Makowsky**

Since the publication of *The Moviegoer* (1961), his award-winning first novel, Walker Percy has been recognized as one of our most distinguished and intriguing contemporary writers. His richly textured novels can be viewed in several contexts: philosophical (existentialist), religious (Catholic), and regional (southern). Through discussion, we will examine his five novels in these contexts, as well as assess their technique, structure, and value as fiction.

Limit on Enrollment: 25

The American Influence in American Writing
AL 35.3 **Mr. Buckeye**

This course will study those 20th century American writers whose effort is to make their art American (as opposed to any received literary tradition, the Anglo-Saxon, for example); and how consequently they use or adapt documentary material, comics, blues, whatever, to construct what Hugh Kenner characterizes as "homemade worlds." We will read William Carlos Williams, Gertrude Stein, Hart Crane, Thomas Pynchon, John Dos Passos, Ishmael Reed, Charles Olson. Some attention will be given to related work in other art: Rodia's Watts Towers, the music of Charles Ives, Merce Cunningham's dance.

Limit on Enrollment: 25

Prerequisites: Some experience with literature courses

Review Seminar for American Literature Seniors
AL 36.3 **Ms. Jacobson**

Intensive review seminar, culminating in departmental oral comprehensive exams. Required of all senior majors in American literature.

Limit on Enrollment: 15

Prerequisites: Limited to senior American literature majors

ART

Collage: Practice and Theory
AR 37.3 **Mr. Napier**

A studio course designed to acquaint students with the combination, juxtaposition, and reinterpretation of images through the art of collage. As is germane to the subject, the class will work with a variety of materials and techniques. Studio time will be supplemented by discussions in both the theory and history of the practice.

Limit on Enrollment: 15

Drawing: Observation, Invention and Abstraction
AR 38.3 **Mr. E. Nelson**

A fundamental drawing course in which we will employ traditional and experimental techniques in black and white and color. We will draw from the still life and the figure; formal problems will be assigned for works involving invention and abstraction.

Limit on Enrollment: 15

Writing About Florence
AR 39.3 **Mr. Andres**

This is a course with two major thrusts. The first is the examination through readings, lectures, and discussions of the physical development of a great city — its urbanism and major monuments from the time of its Roman founding through 1600 — in the multiple contexts of architectural styles and masters, social and economic history, and specific political symbolism. The second is intensive expository writing in such areas as description, criticism, historical argumentation, and interpretation using such famous buildings as the Baptistery, the Dome of the Cathedral, the Medici Palace, and the Palazzo Vecchio as subject matter.

Limit on Enrollment: 20

Prerequisites: AR 101 or AR 201

See also INTERDEPARTMENTAL COURSES ID 08.3, ID 09.3 and ID 13.3

BIOLOGY

Plant Cell Structure and Metabolism
BI 40.3 **Mr. Landgren**

Plants have evolved unique solutions to problems of cell form and metabolism. This course will focus on cell walls, water vacuoles, and plastids, organelles which are characteristic of plant cells. In a seminar format the class will explore the primary literature describing the electron microscopic structure and the biochemistry of each of these organelles. Students will survey one particular aspect of the literature to write a review paper. Students will also be asked to write a formal critique of a current (1982) journal article.

Limit on Enrollment: 20

Prerequisites: BI 203 and BI 250

See also INTERDEPARTMENTAL COURSES ID 21.3, ID 22.3 and ID 24.3

CHEMISTRY

Analytical Chemistry I
CH 41.3 **Mr. Pool**

Extensive treatment of mass action theory (ionic equilibrium) concerned mainly with ionization of strong & weak electrolytes, buffers, hydrolysis, solubility of difficultly soluble substances, complex formation oxidation-reduction systems, & quantitative measurements involving these phenomena. Laboratory work is mainly titrimetric analysis with some gravimetric & instrumental methods.

Limit on Enrollment: 20

Prerequisites: CH 101 or any higher level chemistry course

Advanced Organic Spectroscopy
CH 42.3 **Mr. Reingold**

A detailed look at spectroscopy, including UV and IR, but concentrating on NMR and mass spectroscopy. We will study advanced spectral interpretation as well as special instrumental techniques, such as decoupling and dynamic NMR.

Limit on Enrollment: 20

Prerequisites: CH 242

See also INTERDEPARTMENTAL COURSES ID 22.3 and ID 27.3

CHINESE

Beginning Chinese/ CS 102/WT
CS 43.3 **Mr. Chiang, Ms. Wang**

A relatively intensive continuation of CS 101, this course is required for any student wishing to take CS 102. The course involves daily Chinese table at lunch, skits, language games, contests, etc., along with a balanced approach to learning useful vocabulary, sentence patterns, speaking, reading, writing and so forth.

Limit on Enrollment: N.A.

Prerequisites: CS 101

See also INTERDEPARTMENTAL COURSE ID 05.3

CLASSICS

Introduction to Hebrew
CL 44.3 **Staff**

An intensive introduction to the Hebrew language, concentrating on Classical (Biblical) Hebrew. The goal of the course is to master enough Hebrew to study selected passages from the

Scripture in the original. No previous knowledge of Hebrew or Bible is assumed.

Note: Students should study the Hebrew alphabet in preparation for the first class meeting. Materials for studying the alphabet will be available in the Classics office in December.

Limit on Enrollment: 30

Rudens or The Rope
CL 45.3 **Ms. Heibges**

This Latin play written by the Umbrian playwright Titus M. Plautus will be read, recited, sung and translated and, perhaps, performed in the classroom or on the stage by as many students and (or) instructors who wish to participate.

Limit on Enrollment: None

See also INTERDEPARTMENTAL COURSES ID 01.3, ID 12.3 and ID 28.3

ECONOMICS

Reaganomics for the Perplexed
EC 46.3 **Mr. Fleck**

This course is designed to help students with no background in economics or mathematics understand current economic issues and trends.

With particular emphasis on the effects of recent policy decisions of the Reagan Administration, such topics as inflation, unemployment, the national debt and balanced budget amendment, energy, Social Security, government regulation and supply-side economics will be analyzed. Through these discussions, students will acquire the basic tools and techniques of economic thinking and learn to apply them to the "real world." The course is restricted to students who have had no previous courses in economics.

Limit on Enrollment: 40

Senior Research for Honors
EC 47.3 **Mr. Sommers**

This is a continuation of Economics 800, offered in fall term.

Limit on Enrollment: N.A.

Prerequisites: Limited to seniors who have taken EC 800 in fall term

See also INTERDEPARTMENTAL COURSE ID 19.3

ENGLISH

The Poetry of Robert Frost
EL 48.3 **Mr. Hill**

We shall read all of Frost's published poetry and study in depth as many preassigned poems as we can manage. Note: Students must be present at the first class to remain enrolled.

Limit on Enrollment: 20

Prerequisites: Some college experience with poetry suggested

Women and the Novel: Austen to Woolf
EL 49.3 **Mrs. Napier**

This course will engage in an intensive scrutiny of feminine ideals, behavior, and misbehavior in a few important works of fiction written by women during the period 1816–1922. The novels to be considered will be *Emma* (1816), *Jane Eyre* (1847), *Little Women* (1868), and *Mrs. Dalloway* (1922). Supplementary readings will include biographical and autobiographical material, etiquette books and ladies' diaries, and a selection of other pertinent social and historical documents.

Limit on Enrollment: 20

See also INTERDEPARTMENTAL COURSES ID 03.3, ID 10.3, ID 11.3 and the FRESHMAN WRITING COURSES listed on page 8 of this catalogue.

FRENCH

Intensive Beginning French
FR 50.3 **Ms. Prieto, Ms. Rifelj**

An introduction to listening, speaking, reading, and writing in French for those who have not studied French before. The course will provide the syntactic and semantic foundations of the French language in a concentrated program of grammar presentation, drills, laboratory work, and discussion. Students will also lunch at the Chateau with their professors after class. Primary emphasis will be placed on the student's active use of the language. Students should enroll in FR 102 for the spring semester.

Limit on Enrollment: 25

Introduction to Québec
FR 51.3 **Mr. Barenbaum**

Students will read, discuss and report in several domains in order better to understand Québec today. A variety of sources will be used, from newspapers to novels. During the two three-day stays in Montreal, students will be in charge of a topic to present to the rest of the group. At the end of the term, their observations will be shared on the College radio station. They will create the new Montreal "guide" together.

Limit on Enrollment: 14

Prerequisites: FR 206 or equivalent, and good spoken French

Fee: $110

See also INTERDEPARTMENTAL COURSE ID 06.3

GEOGRAPHY

Combating Environmental Degradation in Saharan Africa or A Prescription for Mauritanian Development
GG 52.3 **Mr. Illick**

An evaluation of the ecosystems of developing states in terms of spatial organization and attitudes of human society. The Sahelian country of Mauritania, one of the world's poorest, will be examined in depth through maps, literature, statistics, and photographs as a prelude to designing a program leading to self-sufficiency. Students will select one facet of the physical or cultural environment for investigation. These findings will be presented in class and then submitted in a final written report. Emphasis will be placed on techniques for achieving a regional equilibrium between ecosystem behavior, human dynamics, and technological skill.

Limit on Enrollment: 20

Problems in Thematic Cartography
GG 53.3 **Mr. Churchill**

A critical investigation of current issues in cartography and cartographic research. The course will provide direct experience with construction methods such as negative scribing, process photography, and computer mapping. The primary emphasis, however, will be on conceptual and theoretical problems in the analysis and representation of spatial information. Topics such as perceptual space, data overlays, and linear caricatures will be explored in a laboratory setting.

Limit on Enrollment: 10

Prerequisite: GG 202

GEOLOGY

Petroleum Geology
GL 54.3 **Mr. Baldwin**

The course provides training in using geophysical logs (drill-hole records) in exploration and development of oil and gas fields. Morning lectures and some films will give theoretical background. Afternoon workshops will give experience in using logs of particular fields in Canada and the western U.S. Specialized instruction will be provided by two to four Middlebury geology graduates who work in the oil fields. Each student will have a project and will prepare a report on a selected oil field.

Limit on Enrollment: 20

Prerequisites: GL 461 or GL 201

Intensive Introduction to the Geology and Ecology of Modern and Ancient Carbonate Environments
GL 55.3 **Mr. Goreau**

This course will run from January 4–January 25, allowing time for travel to and from Discovery Bay Marine Laboratory, St. Annes, Jamaica, W.I. Field work will entail both snorkel and scuba diving in various localities along the north and south coasts of Jamaica in the study of modern carbonate environments, and field trips to fossil localities in the interior of the island. The class will meet daily for a morning lecture/seminar, and then concentrate for the remainder of each day on laboratory and field research and field trips.

Limit on Enrollment: 10

Prerequisites: Permission of the instructor and advanced undergraduate status, preferably with a major in the natural sciences.

Fee: c. $1300 per student. Financial aid is available.

See also INTERDEPARTMENTAL COURSE 20.3

GERMAN

Continuing German
GN 56.3 **Mr. Huber, Mr. Vail, Ms. Voss**

Continuing German is an intensive continuation of GN 101. The course meets 10 hours/week in lecture and drill sections. Completion of Continuing German is a prerequisite to enrollment in GN 102/Spring Term.

Limit on Enrollment: N.A.

Prerequisites: GN 101 or equivalent

Kafka and his Critics
GN 57.3 **Mr. Weeks**

On the occasion of the Kafka centenary, this course will examine the writer in relation to his critics. *Der Prozess, Das Schloss* and several stories will be read and discussed *in German*. The class will also survey the main critical positions, with special attention to the new studies, and attempt to determine their logical status and criteria of proof. The course should provide both a close look at Kafka's work and scrutiny of the on-going criticism.

Limit on Enrollment: 20

Prerequisites: GN 202

HISTORY

The Year 1066
HI 58.3 **Mr. Tillinghast**

An examination of the events of the year 1066, in England and northern France. The idea is to try to isolate, as clearly as possible, the events that related to the Norman Conquest and those that did not.

Limit on Enrollment: 20

Dixie Demagogues, 1890–1940: Towards a Definition
HI 59.3 **Mr. Lanza**

Through lectures, readings, and discussion, this course will attempt to answer the question, "What is a Dixie Demagogue?" It will begin with a study of the Southern mind, proceed to a consideration of Southern culture and politics, and conclude with a look at a few of the individuals who have been labeled as demagogues. A study of the men, their words, actions, and methods, as well as a contrast with other Southern politicians, should provide insights that will lead to a definition.

Limit on Enrollment: 20

Vernon L. Parrington Reconsidered
HI 60.3 **Mr. McCardell**

Published in 1927, Vernon Louis Parrington's two-volume, Pulitzer Prize-winning *Main Currents in American Thought* soon became a landmark in American intellectual history. The passing of time, however, brought challenges both to Parrington's critical appraisals of specific writers and thinkers and to his larger interpretative views of the major themes of American history. Today, students seldom encounter his work. The purpose of this course, which will operate as a thrice-weekly seminar, will be to reexamine Parrington by returning to many of the same primary sources he employed. In addition to the massive *Main Currents,* students will read entire works by Mather, Edwards, Franklin, Jefferson, John Taylor, Simms, Cooper, Thoreau, and Stowe. The aim will be less to arrive at our own critical estimation of these works than to determine the extent to which Parrington's judgements still prevail.

Limit on Enrollment: 20

See also INTERDEPARTMENTAL COURSES ID 15.3, ID 16.3 and ID 17.3

ITALIAN

See *Spanish/Italian*

MATHEMATICS

Faculty Seminar on Numerical Analysis
MA 61.3 **Mr. Krupp**

A seminar on topics in numerical analysis, including: solutions of equations, solutions of linear systems and eigenvalue problems, interpolation and approximation methods, solutions of differential equations and numerical quadrature methods. This is designed as a faculty seminar, but qualified students are urged to attend. Some computing experience will be assumed.

Limit on Student Enrollment: 10

Prerequisites: At least MA 200; MA 201/202 preferred

Women and Mathematics
MA 62.3 **Ms. Glaser**

The course will explore the nature and extent of reported sex differences in the learning of mathematics, study of mathematics, and aptitude for mathematics. Are boys born with a "math" brain? Who suffers from "math anxiety"? Statistical analyses will be used to test the validity of results.

Limit on Enrollment: None

From Continuous Functions to the Calculus
MA 63.3 **Mr. David**

A course for students with only two or three years of high school mathematics. This course integrates the material prerequisite to calculus with calculus itself. The course continues as MA 111 in the spring term. Only those students who successfully complete MA 111 will receive Winter Term credit.

Limit on Enrollment: 25

Prerequisites: Less than two years of high school algebra and permission of the instructor

BASIC Programming for Finite Mathematics
MA 64.3 **Mr. Olinick, Mr. R. Martin**

This course is designed for students who have studied the basic concepts and tools of finite mathematics and who now want to learn how to program a computer. We shall cover the elementary aspects of the BASIC programming language, including use of the LET, PRINT, DATA, INPUT, READ, IF . . . THEN, FOR . . . NEXT, GOTO, and DIM statements as well as the various commands to create and manipulate matrices. Students will write a number of computer programs to help solve many of the standard types of finite mathematics problems.

Limit on Enrollment: None

Prerequisites: MA 105 or equivalent and experience using "canned" computer programs

See also INTERDEPARTMENTAL COURSE ID 23.3

MUSIC

Chamber Music Ensembles
MU 65.3 **Mr. Griesheimer**

A study of chamber music repertory through intensive, coached rehearsals of ensembles of conventional instrumentation. Admission to the course is contingent upon basic instrumental proficiency and ability to read music.

Limit on Enrollment: 30

Prerequisites: Placement audition is necessary, and should be arranged through the Music department secretary before registering.

The Human Voice as Dramatic, Rhetorical and Musical Instrument
MU 66.3 **Mr. Todd, Ms. Louise Cloutier**

A course that will explore the communicative range of the human voice as a singing, and rhetorical instrument.

The focus will be development of vocal techniques — accents, ages, genders, vocal timbres, breathing, and speech-music. The class will work with improvisatory artists and vocal teachers from within the college and outside the college.

The course is designed for those interested in singing, speaking, acting and improvising.

Limit on Enrollment: None

Topics in American Music: Piano Music Seminar
MU 67.3 **Mr. Neely Bruce**

A consideration of the variety of types of piano music produced in this country, through a series of twelve lecture recitals. Topics covered will include musical genres ('ragtime and related music,' 'descriptive piano music'), periods ('piano music immediately after the revolution,' 'art music in the middle of the 19th century'), and individual composers (Heinrich, Farwell, Cage, Duckworth, and Bruce). No particular musical expertise is required.

Limit on Enrollment: 70

NORTHERN STUDIES

Winter Ecology (NE 350)
NE 68.3 **Mr. Marchand**

Among the most important challenges to polar organisms are intense seasonal change of conditions, intense cold, limited energy resources in the environment, and the establishment of long term snow and ice cover. These factors have provided selection pressure for a remarkable series of adaptations by polar ogranisms. This course examines the physiological, anatomical and behavioral adaptations of polar plants and animals to winter and seasonal conditions in both terrestrial and aquatic ecosystems. Lab: The course is taught in an intensive lab and field work format. Topics include the observation of animal behavior, including radio tracking, the nature of cell adaptation in plants (and some animals) to below freezing temperatures, the behavior of aquatic ecosystems under thick ice cover and low light penetration, and the means by which organisms have adapted to the presence of deep snow cover.

Limit on Enrollment: 20

Prerequisites: NE 151 and BI 190

PHILOSOPHY

Moral Relativism
PA 69.3 **Ms. L. Baker**

The course will deal with the question: Are there any objective moral truths? Recently, some eminent philosophers (e.g., Bernard Williams, Gilbert Harman) have defended various sorts of moral relativism — claims that call into question the notion of objective moral truth. We shall be concerned with identifying and assessing different types of relativism; in doing so, we shall give some attention to the meaning of truth and objectivity. There will be difficult reading (published within the past ten years), substantial written work, and required class attendance.

Limit on Enrollment: 20

Prerequisite: PA 102

Mind Over Matter
PA 70.3 **Ms. LaRusch**

George Berkeley launched one of the most powerful attacks against the presuppositions of the modern scientific world-view. In reacting specifically against the Cartesian-Newtonian metaphysical theory (according to which the universe is nothing but a great machine originally invented by a supreme mechanic), Berkeley denied the existence of *matter* and claimed "*esse* is *percipi*" (*to be* is *to be perceived*). In this course we will examine Berkeley's profound and incisive analysis of what he takes to be the errors, prejudices, and delusions present in modern scientific theory.

Limit on Enrollment: 20

See also INTERDEPARTMENTAL COURSES ID 02.3 and ID 03.3

PHYSICS

Wave Motion, Heat, Kinetic Theory and Thermodynamics
PH 71.3 **Mr. Gould**

An extension of PH 109 to include the material that will be missed between the PH 109 and the PH 110 course. This course will cover the mechanical in the PH 109/110 textbook *Fundamentals of Physics,* 2nd. Edition, by Halliday and Resnick, Chapters 17–22.

Limit on Enrollment: 20

Prerequisite: PH 109

See also INTERDEPARTMENTAL COURSES ID 26.3 and ID 30.3

POLITICAL SCIENCE

Ending Wars
PS 72.3 **Mr. Leng**

Ending a war is one of diplomacy's most difficult challenges. We will study six cases: the Napoleonic wars, World War I, French-Algerian war, Vietnam, Yom Kippur war of 1973, the Israeli occupation of Lebanon in 1982. We will focus on allied diplomacy in the first two cases, on how to "let go" in an unproductive effort in the next two, and on the limits of third party mediation in the last two. Students enrolled in this course may not also receive credit for PS 412 during 1983.

Limit on Enrollment: 20

Research and Debate on the Nuclear Arms Race
PS 73.3 **Mr. Rosenberg, Mr. Clifford Proctor**

Purpose: to practice and compete in debate — formal and informal, intercollegiate and intramural — on three resolutions: 1) Would ratification of the SALT II Treaty advance U.S. national interest? 2) Should the U.S. declare a unilateral nuclear weapons freeze to initiate negotiations for a bilateral treaty? and 3) Should the U.S. declare a "no-first-use" nuclear weapons policy? Instruction and practice in formal debating techniques will be provided

with the assistance of Clifford Procter, advisor to the Middlebury College Forensic Society. Topics and materials are provided by the National Collegiate Debating Society and the Nuclear War Education Project of the Federation of American Scientists.

Limit on Enrollment: 20

See also INTERDEPARTMENTAL COURSES ID 04.3 and ID 18.3

PSYCHOLOGY

Controversial Issues in Psychology
PY 74.3 Mr. Prouty, Mr. Riess

This course will deal with a number of issues which are currently the subject of lively debate in psychology. Some of the issues to be confronted will be: the Medical Model and abnormal behavior, the innateness of aggression, extrasensory perception, the morality of behavior control, the origins of sexual orientation, and the use of intelligence tests.

An attempt will be made to state the best case for each side of a given controversy and to seek a path to resolution.

Limit on Enrollment: 40

Research Design and Intermediate Statistics
PY 75.3 Mr. Ewell

This course will begin with a consideration of research designs more complex than those discussed in PY 201. It will then continue through some of the more sophisticated applications of analysis of variance and consider some of the relationships between analysis of variance and regression analysis.

Limit on Enrollment: 20

Prerequisites: PY 201 and accompanying computer skills

RELIGION

See INTERDEPARTMENTAL COURSES ID 07.3 and ID 14.3

RUSSIAN

Beginning Russian (Continuing Course)
RU 76.3 Ms. Demes

A continuation of Beginning Russian, stressing development of all skills and expansion of active and passive vocabulary. Readings of Russian culture and cultural history and increased use of audio-visual materials.

Limit on Enrollment: N.A.

Prerequisites: RU 101

Russian Winter Workshop
RU 77.3 Ms. Miller

Description: Production of play loosely based on Mikhail Bulgakov's *The Fatal Eggs.* Preparation will include intensive work on the text itself as well as heavy emphasis on spoken Russian — intonation and pronunciation, through drills, improvisations, acting exercises.

Limit on Enrollment: 20

Prerequisite: RU 201

SOCIOLOGY/ANTHROPOLOGY

Reaganomics and the Family
SA 78.3 Ms. Calavita, Ms. Nelson, Ms. Helen McGough, Ms. Cheryl Mitchell

This course will examine the impact of the economic policies of the Reagan administration on a number of aspects of family life — the family and health, the family and work, the family and education, and the family and values. The course will include public lectures by members of the Vermont community who are directly involved in providing services to the family and who therefore have first-hand knowledge of the impact of current policies. Students will also take field trips to local community service agencies.

Limit on Enrollment: 80

The Human Population
SA 79.3 Mr. Andrews

This course is concerned with the quantity and quality of human populations; it will focus on those factors that affect these attributes and the effect that they have on social, economic and political organization.

We will start with the prehistoric and historic growth of human populations and then look, in greater detail, at the characteristics of contemporary human populations. Special topics include birth and death control, disease, food production and distribution, malnutrition, migration, and brain drain as these affect population size and quality.

Limit on Enrollment: 20

SPANISH/ITALIAN

Beginning Intensive Portuguese
SI 80.3 Mr. George

Designed for students with advanced standing in Spanish to provide an accelerated approach to the study of Brazilian Portuguese, the course emphasizes the transition from Spanish to Portuguese and covers the basic structures of the language. Brazilian music, slides, magazines, newspaper, literary texts, a basic grammar, and the exclusive use of Portuguese create an authentic cultural environment in the classroom. The student's daily course commitment will extend from nine thirty to twelve in the morning plus lunch with the instructor at the Portuguese table.

Limit on Enrollment: 20

Prerequisite: Advanced standing in Spanish (300-level)

The "Mass-Media" in the Contemporary Latin American Novel
SI 81.3 Ms. Andreu

In the last few years, Latin American writers have incorporated "popular genres" in their narratives. Among these popular genres one finds soap operas (originally written for the radio), popular movies, serial novels and lyrics of popular songs. The purpose of this course is to try to understand this tendency to incorporate genres of the "mass-media" through the study of the novels of three outstanding writers: *Boquitas pintadas, La traición de Rita Hayworth* and *El beso de la mujer araña* by the Argentinian Manuel Puig; *La tía julia y el escribidor* by the Peruvian Mario Vargas Llosa and *Lapsus* by the Mexican Hector Manjarraez.

Limit on Enrollment: 20

Prerequisite: Ability to read and write in Spanish

Continuing Italian
SI 82.3 Mr. Skubikowski, Ms. Zupan

The course will provide a continuation of the basic structures of Italian for students who have successfully completed SI 151 or its equivalent. Cultural material will be integrated in the development of all language skills and in the acquisition of new vocabulary.

Limit on Enrollment: N.A.

Prerequisite: SI 151 or its equivalent

TEACHER EDUCATION

Field Experiences in Elementary Education*
TE 83.3 **Ms. Hall**

This course provides students the opportunity to explore the possibility of a career in teaching. During the term each student will work with a regular classroom teacher in the local elementary schools as a teacher assistant. Tasks will vary but usually include observing lessons, tutoring, directing small-group work, etc. Students are required to be in the schools 4 1/2 days each week. The remaining 1/2 day will involve an on-campus seminar to discuss the field experience. Prior to registering, students should complete and return a field placement application form available in the Teacher Education Office, 122 Munroe Hall.

Limit on Enrollment: 15

Grading System: Honors/Pass/Fail

N.B. This course is not open to seniors.

Field Experiences in Secondary Education*
TE 84.3 **Mr. Dollase**

This course provides students the opportunity to explore the possibility of a career in teaching. During the term each student will be assigned to work with a regular classroom teacher in a local secondary school as a teacher assistant. Tasks will vary but usually include observing classes, tutoring, directing small-group work, etc. Students are required to be in the school 4 1/2 days each week. The remaining 1/2 day will involve an on-campus seminar to discuss the field experience. Prior to registering, students should complete and return a field placement application form available in the Teacher Education Office, 122 Munroe Hall.

Limit on Enrollment: 15

Grading System: Honors/Pass/Fail

N.B. This course is not open to seniors.

*A student undecided about preparing for elementary school or secondary school teaching may complete both a two-week field placement at an elementary school and a two-week placement at a secondary school during the Winter Term.

See also INTERDEPARTMENTAL COURSE ID 17.3

THEATRE, DANCE AND FILM

Design/Production Studio
TE 85.3 **Mr. Potter, Mr. Forman**

A production (See TH 86.3) by an internationally prominent director will provide an exciting opportunity for neophytes or experienced people. Planning and execution of the scenery, costumes, props and lighting. Calls will be afternoons, Monday through Friday, and Tuesday and Thursday mornings, during the first three weeks. During the dress rehearsal/performance sequence, calls will be mainly evenings.

Limit on Enrollment: 25

Prerequisites: Interested students must see Mr. Potter before registering.

Acting With a Professional Director
TH 86.3 **Staff**

An internationally known director will be on campus as Christian A. Johnson Visiting Professor of Performing Arts to direct a full-length play to be performed in Wright Theatre at the end of Winter Term. Admission to the course will be determined by auditions to be held fall term at a date to be announced later. Interested students should not register for this course but should select seven other courses during registration. If cast in the play, they will then add this course for Winter Term credit.

Limit on Enrollment: Undetermined

Applied Physical Theater: An Improvisational Process
TH 87.3 **Mr. Bent**

Starting from a basis of structured improvisation, students will explore the process of creating performance-quality material. The process will involve extensive physical and vocal exercises within the context of group, as well as solo, improvisation. This work will be applied to the dramatic interpretation of poetry, scenes from plays, and personal texts created by the students. Special emphasis will be placed on the spontaneous discovery of effective theatrical moments and consistent re-creation of those moments. Students will work toward an informal presentaion of work-in-progress at the end of the course.

Limit on Enrollment: 20

"A Ride on the Dolphin's Back" — A Movement Class for any Person Interested in the Arts
TH 88.3 **Ms. Olsen**

This course will develop an understanding of the difference between "knowing" and "feeling" through the medium of the body. It will involve a daily movement class, and workshop sessions in Figure Drawing, Sculptural Environments, Mask Making, and "Authentic Movement" (as developed by Mary Whitehouse and Janet Adler Boettiger). It will also include discussion sections from the following texts: Mary Whitehouse, "The Tao of Movement"; Lyall Watson, *Gifts of Unknown Things;* C. G. Jung, *Memories, Dreams, and Reflections;* Paul Radin, *Primitive Religion* (shamanism and origins of performance). The course will culminate with individual creative studies and a final paper.

Limit on Enrollment: 20

Women's Performance Group
TH 89.3 **Ms. Chaplin**

An experimental performing arts investigation into the traditional, fringe, and professional roles and pursuits customarily ascribed to women (e.g. housewife, bag lady, sex symbol). Actual and created rituals derived from these will form the nexus of the work which will consist of:

1. Collaborative work towards creation of a new stage piece
2. Learning repertory ("Feminary")
3. Extension and development of the "Women's Rites" dance/image/gallery concept to include vocalization techniques
4. Research into the historical and artistic treatment of women's themes
5. Daily dance technique class

(Emphasis and/or participation in these areas may vary from student to student.)

Limit on Enrollment: Undetermined

Prerequisites: Acceptance for enrollment to be determined by audition.

See also INTERDEPARTMENTAL COURSES ID 06.3 and ID 10.3

Middlebury College complies with the 1964 Civil Rights act, Title IX of the Educational Amendments of 1972, the IRS Anti-Bias regulation and Section 504 of the Rehabilitation Act of 1973. In so doing, Middlebury College does not discriminate against any individual on the basis of race, color, sex, religion, ethnic origin or handicap in any of its programs or activities. The Dean of the College, Old Chapel, Middlebury College, Middlebury, Vt 05753 (Tel. 802-388-3711, Ext. 2393) is responsible for coordinating the College's efforts to comply with Sec. 504, Rehabilitation Act of 1973.

PROGRAM NOTE

Middlebury College will be one of several schools included in a special report on foreign language study on the award-winning program "Options in Education" to be presented over National Public Radio during the week of February 27. Professor Roger Peel and Tom Beyer and a half-dozen other faculty members, as well as Kathy Iacocca '81, Phil Koether '78, and a number of students eating lunch at the language tables at Le Chateau, were interviewed for the scheduled 10-minute segment on Middlebury.

The program will be heard on the 400 National Public Radio stations throughout the country. In the Middlebury area, the program will be heard on WAMC-FM in Albany (90.3 megacycles on the FM dial) at 6:30 p.m. on Monday, February 27.

Ron Nief
Editor of Publications

file

WRITING AT MIDDLEBURY

You are invited to a Conference Workshop

on Writing at Middlebury

Time: Saturday, May 3, 1980 from 10:00 a.m. until 3:00 p.m.

Place: Kirk Alumni Conference Center

Program

10:15 Introductory Remarks on the Metropolitan Life Grant

10:30 How to Develop an Effective Writing Program

Professor John Wilkes - MIT

Discussion

12:00 Luncheon

1:30 Panel: "How to Develop an Effective Writing Program at Middlebury"

Panel Members: Stephen Donadio
John Elder
John Emerson
Sandy Martin

If you plan to attend the luncheon, please fill out and return this form to Victor Nuovo, Old Chapel, by April 25th.

I will attend the luncheon_____

Name: _____

965

WRITING AT MIDDLEBURY

You are invited to a Conference Workshop
on Writing at Middlebury

Time: Saturday, May 5, 1973 from 10:00 a.m. until 5:00 p.m.

Place: Kirk Alumni Conference Center

Program

10:15 Introductory Remarks on the Vermontitan Life Trust

10:30 How to Develop an Effective Writing Program
Professor John Miles - VII

Discussion

11:00 Luncheon

1:30 Panel - How to Develop an Effective Writing Program at Middlebury

Panel Members: Stephen Donadio
John Elder
John Ferrara
Sandy Harris

If you plan to attend the luncheon, please fill out and return this form to Victor Nuovo, Old Chapel, by April 28th.

I will attend the luncheon _____

_____

To: The Faculty

From: Educational Council May 5, 1980

Re: Freshman Writing Program

Recognizing the responsibility of the College faculty as a whole in the development of undergraduate writing skills, the Educational Council proposes the following:

That the Faculty Council appoint a Director of the Freshman Writing Program to serve for a term of two years beginning with the academic year 1980-81. The Director of the Program will act as chairman of the Freshman Writing Staff as a whole; that staff is defined as consisting of all those persons engaged in the teaching of Freshman Writing courses in 1979-80 and 1980-81.

It shall be the responsibility of the Director, working in close cooperation with the entire Freshman Writing staff, to:

(1) insure consistency in the length and number of writing assignments required in all Freshman Writing courses

(2) insure that each course designated as meeting the Freshman Writing requirement have among its minimum primary objectives the following:

(a) development of the ability to write grammatically correct English sentences, and to spell and punctuate correctly

(b) development of the ability to organize coherent paragraphs

(c) development of the ability to construct sequential arguments

(d) development of the ability to provide supporting evidence for assertions

(e) development of the ability to identify sources precisely

(3) determine the maximum class size for Freshman Writing courses if they are to retain their effectiveness as courses whose essential function is to develop writing skills

(4) establish, in accordance with the determination of maximum class size, goals for staffing contributions to the Freshman Writing Program from the various departments and divisions in the College; and, with the assistance of division chairman and the college administration, solicit such contributions actively

(5) arrange frequent opportunities for instructors engaged in the teaching of Freshman Writing courses to meet for discussion of matters of common interest and concern

(6) arrange and encourage remedial help for those students identified as needing such attention

(please turn over)

(7) recommend to the full faculty of the College for its approval specific legislation relative to a supplemental Winter Term writing requirement to address the needs of those students identified by their instructors as requiring additional work in the development of fundamental expository writing skills. This proposal is to be presented at the December, 1980 faculty meeting at the latest, so that any legislation adopted by the College faculty would go into effect for the 1981-1982 academic year.

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Box 2669
Middlebury College
12 January 1980

MEMO: Regarding Science Writing* at Middlebury College

(*Science writing, different from scientific writing, is the art of writing on scientific topics for a non-specialized audience.)

TO: Possibly Interested People

FROM: John Schubert '80

"The gulf between the sciences and the non-sciences is wide, and seems to be growing wider. Liberal arts colleges, like Middlebury, are well prepared to address this problem..."

Middlebury College Newsletter, Spring 1979

While recently on leave from Middlebury and enrolled at the University of California, Santa Cruz, I participated in an unusual course entitled "science writing". It was an extraordinary experience for me where for the first time, I as a science student truly cared about my writing and what it means to write clearly. This was both because the material I was writing about interested me vitally and because I knew that the resulting work might be published -- at last writing, rewriting, and rewriting made sense!

I am writing each of you about this with the thought that some of you might be interested in initiating some sort of science writing program here. In addition to motivating better writing skills and producing publishable material about Middlebury, the ultimate goal of such a program would be to lessen the gulf between the sciences and non-sciences.

Enclosed are materials for your perusal that have resulted from U.C., Santa Cruz's science writing program. After looking them over cross your name off the list above and pass everything along to the person listed next (there are four packages circulating, one to each column of names).

Please keep turnaround time to two days. Then, if you are interested in getting together to discuss this, contact me as soon as possible. If there is sufficient interest I'll try to arrange a time for all of us to meet. Also, if there is anyone not on the list that you think might be interested in this material, feel free to pass it along to them.

If we do get together, it is my thought that we might discuss the possible ways science writing could become a part of Middlebury's program. Two course possibilities that came to my mind were a freshmen writing course and an upper level seminar. Perhaps in one or both cases, these might be taught jointly by english and science faculty. Even if courses are not possible, there might be other feasible ways students could receive some experience in science writing. If these ideas go very far, we might want to invite Dr. John Wilkes, the founder of UCSC's science writing program, to visit Middlebury. He is currently at MIT initiating a graduate program in science writing there and has told me he'd be glad to be of any help he could.

If you would give all this some thought and, if you're interested, respond promptly, I'd be very appreciative. Thanks very much for your time and consideration.

Sincerely,

John Schubert

P.S. Whoever is the last person in each column of names to see the UCSC materials, please return them to me. Thanks.

Box 2669
Middlebury College
Tele. 388-4813
15 January 1980

Chairman, Educational Council

Mr. Donadio:

I'm aware that the Educational Council is reviewing the Freshmen Writing Program this year and thus thought that the enclosed material might be of interest to you and the Council. It is my thought that science writing would be an excellent addition to the Freshmen Writing Program and indeed may have even greater possibilities at Middlebury.

As you'll notice from the letter that follows, I had thought to send the enclosed letter and material to quite a few people in hopes of generating broad support for this idea. However, common sense got the better of me and I opted not to wait till June when all the responses might come in. All the same, I have aired the ideas with others and there seems to be some enthusiasm for the concept of science writing here at Middlebury.

If you have any questions or I can be of assistance, feel free to contact me.

Sincerely

John Schubert

P.S. When you are finished with the enclosed materials, please do return them. Thanks.

Box 1589
Middlebury College
Tele. 388-4813
15 January 1980

Chairman, Educational Council

Mr. Donadio:

I'm aware that the Educational Council is reviewing the Freshman Writing Program this year and thus thought that the enclosed material might be of interest to you and the Council. It is my thought that science writing would be an excellent addition to the Freshman Writing Program and indeed may have even greater possibilities at Middlebury.

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If you have any questions or I can be of assistance, feel free to contact me.

Sincerely

John Schuster

P.S. When you are finished with the enclosed materials, please do return them. Thanks.

APR 28 1980

April 25, 1980

To: Ron Nief

From: Victor Nuovo

Subject: Publicity for Conference on Writing and the Metropolitan Life Foundation Grant

I enclose copies of material about John Wilkes, who will be our featured speaker at the Conference on Writing on May 3 (you're coming, I hope!) The arrangements for the use of the Metropolitan Life Grant are almost complete, and some time soon I'd like to spend some time with you discussing these arrangements and the ways that they might be publicized.

Thanks.

VLN:bw

April 25, 1930

To: Ron Niles

From: Victor Berger

Subject: Publicity for Conference on Writing and the Metropolitan Life Foundation Grant

I enclose copies of material about John Miles, who will be our featured speaker at the Conference on Writing on May 3 (you've seen, I hope). The arrangements for the use of the Metropolitan Life Grant are almost complete and some time soon I'd like to spend some time with you discussing those arrangements and the ways that they might be publicized.

Thanks.

VB:kjw

MAY 3 – Mtng w/ NUOVO

– Fresh writing required
never dropped

– writing as element that
makes us immortal

Net Infl proposal X planning by full
faculty
X and BLSE + WC
resources

Calls for
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courses
Andrews, Bacher,
Martin, Olwell, Talling

John Wilkes

MW - Remedial Composition
Essay, but of
future geology
science

- Students tend to write
for people (prof) who
know more about
subject than they
do & need examples
for writing for
an audience

Benjamin
Diction
Punctuat
Spelling

Run on sentences
Tone
Comp style

Dunaway

ORWELL - Politics & the English language

Childhood dream
- threat - unable to speak

If we fail, we are having students at a disadvantage
- leaving for someone else to do
- students lacking in power

~~EMERSON~~ ELDER

2 Good pts
- Everybody takes Fresh Eng
- Choice within that program

— tutorials
— Wt, Spr, & Fall term
opportunity & for writing
reports

EMERSON
Sci & Soc Sci
most impt
- construct reasoned
arguments
- clear concise grammat
correct exposit.

Can Sci & Soc Sciences lead
writing as well as Humanities

No

Should we

Yes
But, should be done

in a collegial manner

MARTIN

Or at educational not
nutting shells

BAKER

14N-336

Writing file

MASSACHUSETTS INSTITUTE OF TECHNOLOGY

DEPARTMENT OF HUMANITIES

Cambridge, Massachusetts 02139

APR 21 1980

April 18, 1980

Professor Victor L. Nuovo
Dean of Arts and Humanities

Dear Professor Nuovo:

Thank you for your letter of April 7, confirming our arrangements. I look forward to meeting you, and to addressing your faculty on the question of teaching writing, and particularly on bringing faculty outside the English department into the arena.

My vita is unfortunately still packed away somewhere; unlikely as it may sound, I haven't had time to move into my office since I got here in September. People told me that being at MIT would be like trying to take a drink from a fire hose, and they were right.

For purposes of an introduction, here is some information about me: My degrees are all in literature and from University of California at Santa Cruz (Ph.D. 1973). In 1974-75 I taught English romanticism at Santa Cruz; then, after publishing a couple of articles in ROAD AND TRACK and developing a taste for magazine journalism, I started what eventually became the science writing program at Santa Cruz. The success of that program attracted the attention of MIT and got me my job here. My MIT appointment is split between science journalism (though they hate to hear me call it that) and technical writing. I'm also putting together a master's program in science communication here. As a member of the Writing Program, I rub elbows with poets, novelists, Harper's and New Yorker journalists, as well as with specialists in the teaching of composition to non-native speakers of English, and just about every sort of person you'd expect to find teaching writing at a place like MIT. So between UC Santa Cruz and the MIT Writing Program, I've picked up a lot of what I hope will be useful experience. You and your faculty will of course judge that for yourselves.

I will call you soon to discuss the arrangements further.

Yours sincerely,

John Wilkes

John Wilkes

John Schubert
Box 2669

John Wilkes: Bringing Out the Writer in You

John Wilkes, lecturer in English composition and science writing. His students often get so enthused about writing that they "defect" from other majors to concentrate on translating science for the public.

What an assignment! Write about your writing teacher. Hm, you mean in three columns or less, I'm supposed to tell about the guy I now work for, the guy who first turned me on to writing, who made me change the career plans I'd had since early high school, who made me actually *like* to write after finding it a chore ever since the days of writing "What I Did On My Summer Vacation?" Okay, I'll do it, but I feel like writing a book, not an article.

So who is this guy? He's John Wilkes, and he teaches science writing, one of my favorite—and hardest—classes of all time. The unique thing about the class is that it's offered only to science students, rather than to journalism students. This is an important difference; John believes that a lot of the difficulties in science communication stem from the fact that most science writers don't have a science background; yet here they are explaining complicated science to a lay audience, kind of like a tourist leading newcomers around New York City.

So John takes science majors, who understand the stuff to begin with, and teaches them to boil it down into readable English. They write radio scripts, newspaper stories, magazine articles, and public information stories. Everyone in the class reads and comments on everyone else's writing, which can help clear up the rough spots in any paper. Since the class puts out two newsletters—*Science Notes* (which gives news from on and off campus) and *CCMS News* (which tells of happenings of the campus's Center for Coastal Marine Studies)—they learn to produce writing of publishable quality, no matter how many rewrites they have to do. In the process, they also learn how to interview scientists and check back with them to make sure the articles are accurate.

"John drives me crazy," says a student of his, "because he knows exactly how to get the best work you can produce. I always end up working harder for him than I intend to—and I enjoy it!"

John's trick? Well, think about it. If you're writing something that's going to be printed, you're going to want to show it to your friends, your other teachers,

It works. I got to write about biology, something I'd always wanted to do without realizing it. My problem had been that I'd always associated writing with interpreting literature, which I didn't like to do. But in John's class, if you want to interpret literature, go right ahead. One of John's best qualities is that he encourages you to find your own direction. This quality was one of the many reasons he was chosen from among UCSC's writing teachers to teach a writing course to high-level campus administrators.

He also teaches English composition to educationally disadvantaged students. "These students are really no different from other students except that they have a more limited background," says John. "But they are far more eager—almost hungry—to learn. As a result, they learn and grow fast, and that makes them rewarding to teach."

Besides teaching, John likes to advise, and this he does in his role as academic preceptor at Crown

The campus has physically changed a lot since then (you can now learn about Shakespeare in a normal classroom), but what originally drew John to UCSC still draws students today. Having spent his first two years at San Francisco City College, he was, as he says, "pretty tired of the standard college classroom scene, which I viewed as an extension of the standard high school classroom scene: everybody trying to get a good grade by pleasing the teacher. So when I heard and read about UC, Santa Cruz, it really appealed to me. I liked the collegiate structure, but what really clinched it for me was its smallness and the Narrative Evaluation System."

When he first got here, John had a hard time calling professors by their first names. "One literature professor, who had just come from Yale," says John, "finally told me to stop calling him 'Doctor' because he was afraid I'd ask him to deliver a baby or something."

Unlike most students, who race to their mailboxes

Thanksgiving. So you're going to do your best. Now that's motivation—and it beats handing in a paper just for a grade.

Much of the work coming out of John's class has been used elsewhere, too. Numerous student-written radio scripts have been aired nationwide on CBS Radio's "Science Editor" program, and one student's magazine article on how pesticides destroy honeybee populations was printed in *Environment* magazine and subsequently was used by different media throughout the world. That's pretty hot stuff for undergraduates.

To further add to your motivation, John announces to the class that the best students will get to try themselves out in real jobs—in paid and unpaid internships—while still undergraduates. What an opportunity! As an intern, you work full-time for three to six months as a science researcher and writer, in a place that needs someone to translate scientific jargon into plain English.

John's interns work in various places: the California Assembly Office of Research in Sacramento, the Sierra Club's legislative office in Sacramento, and the Sea Grant Program in San Diego (where interns work for both the Scripps Aquarium/Museum and the Sea Grant program director). Intern sponsors seem to like what they get: the California Assembly recently passed a resolution praising their science writer interns' work, and several sponsors have offered their interns permanent jobs. One of those interns, formerly a graduate student of neurophysiology, is already out-earning John himself—and after only a year on the job.

You may think I first met John in his science writing class, but actually I met him when I took his other class: English composition. I took the class only to fulfill a humanities requirement, fully intending to dislike it. That's not how it ended up; John's class turned me around completely. His method? Simple: have students write on what they know about, and have them read articles they really like (mostly from the *New Yorker* magazine). Have them write and write and write, and read and read and read.

You can tell John likes to do this to people. As he says, he teaches English composition for "the joy of seeing students discover the meaning of a word for the first time. When students, as readers, first realize the richness of language, they can then, as writers, learn to use language to shape their own experiences of the world, much as painters or sculptors do through their media."

in their classes and wondering why they're in school. "My advice to them," says John, "is to take time off and work at a nine-to-five job until they regain a sense of what they're doing here."

"John drives me crazy . . . because he knows exactly how to get the best work you can produce."

When John goes home from a long day of working with students, he goes home to . . . students! He's a dormitory preceptor at Cowell College, where he lives in an apartment built into one of the dorms. He and his two resident assistants talk to students about any subject—personal or academic—and organize activities such as Sunday brunches, study breaks with pizza, and, once in a while, sit-down dinners.

"Being a dorm preceptor is fun," says John, "and it helps me shape my teaching because I can keep up with what concerns students."

In addition to his multi-faceted involvement with UCSC, John is an accomplished writer. When John advises would-be writers to write on things they know about, he speaks from experience. John knows about cars, so he writes about cars. He's had several articles published in *Road and Track* magazine, and he wrote a book, *How to Buy a Used Volkswagen in Europe, Keep It Alive, and Bring It Home*, which received high praise in the *Library Journal* and the *Whole Earth Epilog*.

Recently, John wrote an article on teaching science writing that was published in *The English Journal*, the most widely read high school English composition journal in the United States. John also wrote about UCSC in his award-winning booklet, *Introducing the University of California, Santa Cruz*, which is distributed to people interested in finding out more about UCSC.

Why would John write about UCSC? Well, he's seen it from every angle imaginable, not only as a teacher and preceptor, but as an undergraduate and graduate student, too! John came to UCSC to study literature, in the fall of 1965, when the campus first opened. That was when UCSC looked more like a construction site than a college campus: students lived in trailers, not dorms, and all classes met in the science buildings. Imagine sitting in a laboratory, surrounded by beakers, bunsen burners, and high formica-topped tables, listening to a lecture on Shakespeare!

never looked at his until he graduated. He avoided them because he had his own high standards to strive for, and worrying about evaluations would be in his way. Realizing as a teacher how important evaluations are to most students, John now writes detailed ones so his students can learn their specific strengths and weaknesses.

After getting his B.A., John lit out for Europe, only to return to Santa Cruz a year later to begin work on his Ph.D. in comparative literature. Why back to UCSC? "Here you're a real person right away; you don't have to wait until you get your M.A. before someone knows your name," says John. "The programs are small, though, so you don't have the variety of classes you find at a large university. But you have more freedom within the structure of each course to explore your own directions."

The further John delved into literature, the more he realized he was studying critical theory more than literature itself. The study of literature, at the highest level, began to seem little more than a battle of wits waged among literary critics who happened to be fashionable at the time. Reluctantly deciding he didn't want to join that battle, John took refuge in his other love: science, "where, unlike in literary criticism, you can test your ideas and find out if you're wrong, even though you can never know, perfectly, if you're right." John had been interested in science since early grammar school, but he was frustrated by the mystifying way his teachers taught it. He turned to books and magazines (particularly Isaac Asimov's non-fictional science books and *Time* magazine) to learn about science.

"Understanding a scientific principle for the first time gave me the same joy I felt when I read a good story or poem," recalls John. "Now, through the science writing class, I can teach students to make that joy of discovery available to others."

What is it that make John Wilkes immerse himself so completely in UCSC—from undergraduate and graduate student to teacher, adviser, preceptor, and writer? "I wouldn't do this for any other place," he says. "UCSC has given me an infinitely fertile environment, one that has allowed me to explore literature and literary criticism as deeply as I wanted to, then turn completely around and enter the field of science writing. UCSC has given me a lot, and I'd like to give it back as much as I can."

—Ann McGuire

STATION PROFILE

POWER/FREQUENCY

5,000 watts, day and night, 590 KHz.

COVERAGE

Extensive coverage of five Boston metro counties (Suffolk, South Middlesex, Essex, Plymouth and Norfolk) with a combined total population of 3,790,000.*
WEEI Newsradio 59's signal also covers five other Massachusetts counties, four New Hampshire counties, two Maine counties and three Rhode Island counties.

PROGRAMMING

WEEI Newsradio 59 broadcasts total news, weather, information and sports 24 hours a day, seven days a week.

The station's news and information gathering staff of 50 reporters, anchorpeople, editors, producers and writers also utilize the full facilities of the CBS Radio Network, Associated Press, United Press International, Reuters, CBS Radio Stations News Service and mobile units in the field locally.

SPECIAL FEATURES

Traffic Reports

Newsradio Traffic Reporter Kevin O'Keefe is in the air in the **WEEI Newsradio** helicopter every weekday morning and afternoon, with a minimum of 19 traffic reports . . . and additional weekend reports during the summer.

Weather Reports

Newsradio Meteorologist Norm Macdonald gives complete weather forecasts several times daily.

Features

Regular daily features, aired three times an hour, on business, mass transit, women, medicine, religion, entertainment, science, cooking, urban affairs are augmented by continuous investigative reports on social, economic and political topics.

Editorials

WEEI Newsradio 59 editorials or replies are broadcast daily, reflecting a responsible viewpoint and stance on major issues.

NEWS SCHEDULE

- CBS Radio Newtork News on the Hour, 24 hours a day
- Headlines on the half hour
- News updates on the quarter hour
- Information check at 59 past the hour

*Source: Standard Rate & Data Service, 1977

WEEI NEWSRADIO 59

CBS in Boston

WEEI NEWS

6/77

CBS MEMORANDUM

FROM: Jan Dragin
TO: NEWSRADIO 59 STAFF AND CBS RADIO SPOT SALES cc See last page
DATE: March 20, 1979

The Greater Boston Metro Area began "Waking Up to the World" with WEEI NEWSRADIO 59 last year, when we introduced that promotional theme.

This spring, "Wake Up" takes on a new look, a new sound: new graphics. . .new TV spots. . .a whole new musical image for NEWSRADIO 59.

Our March/April/May advertising campaign features:

-- 30-second TV spots on four major Boston stations
-- 30-second commercials aired on selected FM radio stations
-- A major outdoor showing
-- Ads in targeted newspapers and magazines
-- Key use of our own air with bright new promos

THE MUSIC PACKAGE

They used to call them "jingles". Our "Wake Up to the World" music image package is much more. It's an effort at enlivening the Newsradio sound and feeling, designed particularly to tell the 25-49 demographic that NEWSRADIO 59 is definitely not a sleeper.

Our original lyrics and musical score feature a full one-minute, 30-second and 15-second vocal version of the "Wake Up to the World" theme, plus a variety of vocal and instrumental edit-downs that are utilized with specific and generic promo copy. The tone of the music and song sets a whole mood and is also a part of our new TV spots and FM radio commercials. A first for a CBS Owned Newsradio format and one of the few vocal music packages aired on Newsradio stations around the country, we think we've got a "hit" on our hands.

OUTDOOR

Throughout 1979, two large painted boards (rotated every two months) advertise our "Wake Up to the World" theme on major

commuter arteries in Greater Boston.

During April a #50 showing (some 150 30-sheet posters) will remind the Boston Metro area to "Wake Up to the World" with WEEI.

TELEVISION

A combination of "live" film, posterized film and animation, our new 30-second and 10-second TV spots are aimed specifically at increasing morning drive listenership. From the sleepyhead's beds-eye viewpoint, you're drawn from a morning sunrise, through the bedroom window and right back into a very special radio where the news comes alive. The spots, backed with our new "jingle", dissolve into a closing animated logo that's definitely stellar.

The schedule runs from the week of March 19 through the week of April 30 on the three network affiliates and one independent TV station. The buy zones in heavily on males 25-49, and 25-49 females secondarily. A complete schedule is attached to this memo.

NEWSPAPERS AND MAGAZINES

Boston Magazine: As part of our monthly insertion schedule in Boston Magazine, April and May ads pick up the new "Wake Up" art. Boston's circulation of 75,000 reflects our upscale, young professional target.

New England Business Magazine: From a listener and potential advertiser standpoint, the new, sophisticated bi-weekly format of New England Business Magazine offers a good showcase for small space "Wake Up" ads during April and May, with more insertions planned throughout the year.

Boston Phoenix: Weekly ads appear in the April and May issues of Boston's alternative newspaper, the Phoenix, with circulation of 115,000.

MetroGuide: During the last week in March and each week in April and May, 3 column by five-inch ads will appear in this highly successful entertainment tabloid that's now inserted weekly in the following newspapers: The Patriot Ledger, The Middlesex News, The Lowell Sun, The Salem Evening News, The Daily Transcript, The Newton Graphic, The Arlington Advocate, The Belmont Citizen, The Winchester Star, The Malden Evening News, The Medford Daily Mercury, and The Melrose Evening News. Total circulation: 274,000.

ON-AIR PROMOTION

Beginning the last week in February, we premiered our new music package, with the full 60-second, 30-second, and 15-second "sing" promos. Now we continue to add a variety of promos featuring different music and voice mixes.

Other "forward" promos grab for extended listenership by teasing listeners about the day's feature topics "just ahead". (As a part of our regular on-air promotion, anchorpeople read short live specific forward promos every quarter hour, featuring tease lines about the next feature's topic. Some of these one-liner forward promos, however, are voiced and recorded by the feature host or hostess and the spots are produced with "Wake Up" theme music.)

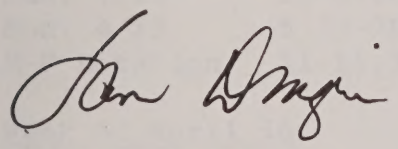
New NEWSRADIO 59 Promos aired every half hour feature and reinforce the "Wake Up to the World" theme while promoting our general news coverage, sports, business, weather, traffic, public affairs programs, Mystery Theater and the night's Sears Theater offerings.

BOSTON GARDEN DIORAMA

Our brilliantly colored cibachrome "diorama" continues in the Boston Garden on a year-round basis, advertising WEEI's nightly sports magazine, "Sports Final", to the 3,000,000 customers who flock to the Garden each year for the Bruins, Celtics games, Circuses, Ice Follies and musical events.

So . . . all in all (forgive us, Eugene O'Neill) . . . .

MORNING SINGS ELECTRIC ON WEEI NEWSRADIO 59 THIS SPRING!



cc: Messrs. Lund, Dawson, Lothery, Hyland, McCoy, Nicolaw, O'Donnell, Sherman, Lawenda, Davol, Bergendorff, Milberg, Weaver, Ginsburg; Ms. Dawes, Mullen, Acton, Surmeyer, Stanger, Mifsud

WEEI NEWSRADIO 59 SPRING TELEVISION COMMERCIAL SCHEDULE

Sun. 3/18	12-6:00PM	Sunday Movie	WSBK/Ch. 38
Mon. 3/19	6:30-7AM	Daily Almanac	WBZ/Ch. 4
Mon. 3/19	6-7:00PM	Newscenter 5	WCVB/Ch. 5
Fri. 3/23	5:30-6:30PM	Newsroom 7	WNAC/Ch. 7

Week of March 26

Mon. 3/26	7-9:00AM	Today Show	WBZ
Tue. 3/27	5:30-7PM	First 4 News	WBZ
Wed. 3/28	6:30-7AM	Daily Almanac	WBZ
Fri. 3/30	5:30-7PM	First 4 News	WBZ
Sat. 3/31	6-6:30PM	Newsroom 7	WNAC
Sun. 4/1	4-6:00PM	Sportsworld	WBZ
M-F Rotation	11-11:30PM	Newscenter 5	WCVB

Week of April 2

Mon. 4/2	7:30-8PM	Evening Magazine	WBZ
Wed. 4/4	7-9:00AM	Today Show	WBZ
Wed. 4/4	5:30-6:30PM	Newsroom 7	WNAC
Thu. 4/5	2:00PM	Red Sox (Opening Game)	WSBK
Sat. 4/7	11-11:30PM	Eyewitness News	WBZ
Sun. 4/8	6-6:30PM	Newsroom 7	WNAC
Sun. 4/8	11-11:30PM	Newsroom 7	WNAC
Sun. 4/8		Stanley Cup Playoffs	WSBK
M-F Rotation	6-7:00PM	Newscenter 5	WCVB
M-F Rotation	11-11:30PM	Newscenter 5	WCVB

Week of April 9

Week of 4/9		Stanley Cup Playoffs	WSBK
Mon. 4/9	10:00PM	Academy Awards	WCVB
Tue. 4/10	7-9:00AM	Today Show	WBZ
Wed. 4/11	5:30-7PM	First 4 News	WBZ
Thu. 4/12	7:00PM	Red Sox vs. Milwaukee	WSBK
Sat. 4/14	4:00PM	Masters Golf Tournament	WNAC
Sun. 4/15	12-6:00PM	Sunday Movie	WSBK
Sun. 4/15	5:30-7PM	First 4 News	WBZ
M-F Rotation	11-11:30PM	Newscenter 5	WCVB

Week of April 16

Tue. 4/17	6:30-7AM	Daily Almanac	WBZ
Tue. 4/17	7:30-8PM	Evening Magazine	WBZ
Thu. 4/19	11-11:30PM	Eyewitness News	WBZ
Fri. 4/20	5:30-6:30PM	Newsroom 7	WNAC
Fri. 4/20	5:30-7PM	First 4 News	WBZ
Sat. 4/21	2 PM Game	Red Sox Wrap-Up	WSBK
Sat. 4/21	9:00PM	Movie	WNAC

WEEK BEGINNING 29 EDITION TELEVISION COMMERCIAL SCHEDULE

Sun. 3/18	12-6:00PM	Sunday Movie	WBBK/Ch. 28
Mon. 3/19	6:30-7AM	Daily Almanac	WZZA/Ch. 4
Mon. 3/19	6-11:00PM	Newscast 5	WLVB/Ch. 3
Tue. 3/20	8:30-9:30PM	Newscast 7	WNAC/Ch. 7

Week of March 26

Mon. 3/26	7-9:00AM	Today Show	WBZ
Tue. 3/27	3:30-4PM	First a Year	WBZ
Wed. 3/28	6:30-7AM	Daily Almanac	WZZA
Fri. 3/30	5:30-6PM	First 4 News	WLVB
Sat. 3/31	8-8:30PM	Newscast 7	WNAC
Sun. 4/1	6-6:00PM	Sportsworld	WBZ
M-F Rotation	11-11:30PM	Newscast 5	WLVB

Week of April 2

Mon. 4/2	7:30-8PM	Evening Magazine	WBZ
Wed. 4/4	7-8:30AM	Today Show	WBZ
Wed. 4/4	3:30-5:30PM	Newscast 7	WNAC
Thu. 4/5	3:00PM	Red Sox (Opening Game)	WZBF
Tue. 4/7	11-11:30PM	Tuesday/Weeds News	WBZ
Sun. 4/9	8-8:30PM	Newscast 7	WNAC
Sun. 4/9	11-11:30PM	Newscast 7	WNAC
Sun. 4/9		Stanley Cup Playoffs	WBBK
M-F Rotation	5-7:30PM	Newscast 5	WLVB
M-F Rotation	11-11:30PM	Newscast 5	WLVB

Week of April 9

Week of 4/9		Stanley Cup Playoffs	WBBK
Mon. 4/9	10:00PM	Monday Movie	WLVB
Tue. 4/10	7-8:00AM	Today Show	WBZ
Wed. 4/11	5:30-7PM	First 4 News	WBZ
Thu. 4/12	7:00PM	Red Sox vs. Milwaukee	WZBF
Fri. 4/13	6:00PM	Masters Golf Tournament	WNAC
Sun. 4/15	12-4:00PM	Sunday Movie	WBBK
Mon. 4/16	5:30-7PM	First 4 News	WBZ
M-F Rotation	11-11:30PM	Newscast 5	WLVB

Week of April 16

Tue. 4/17	6:30-7AM	Daily Almanac	WZZA
Tue. 4/17	7:30-8PM	Evening Magazine	WBZ
Mon. 4/23	11-11:30PM	Sportsness News	WBZ
Fri. 4/26	3:30-5:30PM	Newscast 7	WNAC
Fri. 4/26	5:30-7PM	First 4 News	WBZ
Sun. 4/28	2 PM Game	Red Sox Wrap-Up	WZBF
Sun. 4/28	9:00PM	Movie	WNAC

Week of April 16 cont'd

Sun. 4/22	11-11:30PM	Newsroom 7	WNAC
M-F Rotation	7-9:00AM	Good Morning America	WCVB
M-F Rotation	6-7:00PM	Newscenter 5	WCVB

Week of April 23

Mon. 4/23	5:30-7PM	First 4 News	WBZ
Tue. 4/24	5:30-6:30PM	Newsroom 7	WNAC
Thu. 4/26	6:30-7AM	Daily Almanac	WBZ
Sun. 4/29	12-6:00PM	Sunday Movie Rotation	WSBK
Sun. 4/29	4-6:00PM	Sportsworld	WBZ
Sun. 4/29	6-6:30PM	Newsroom 7	WNAC
M-F Rotation	6-7:00PM	Newscenter 5	WCVB

Week of April 30

Mon. 4/30	11-11:30PM	Newsroom 7	WNAC
Wed. 5/2	11-11:30PM	Newsroom 7	WNAC
Thu. 5/3	7-9:00AM	Today Show	WBZ
Fri. 4/4	5:30-7PM	First 4 News	WBZ
Sat. 5/5	2 PM Game	Red Sox Wrap-Up	WSBK
Sat. 5/5	11:30-1AM	Saturday Night Live	WBZ

4450 PRUDENTIAL TOWER
BOSTON, MASSACHUSETTS 02199
PHONE (617) 262-5900/CBS OWNED

WEEI NEWSRADIO 59

PROGRAM SCHEDULE

(Effective February 1, 1979)
Monday thru Friday

WEEI NEWSRADIO 59 is Greater Boston's only complete news and information station. NEWSRADIO 59 provides continuous coverage through summaries, headlines, updates, actualities, background reports and analyses. All broadcast material other than WEEI News is listed on this schedule. CBS Radio programs and CBS News reports are shown in lower case.

Time		Report	Anchoring
12:00	Mid.	CBS News	JIM WESTOVER
12:11		What's New in Learning (Mon)	
12:11		REPORT ON WOMEN (Tues-Fri)	
12:20		QUESTION OF RELIGION/George McManus	
12:28		Project People (Mon)	
12:40		EDUCATION TODAY/Bill Lawrence	
12:50		URBAN REPORT	
12:55		Dateline America/Charles Kuralt (Mon)	
12:55		What's Happening/Stephani Shelton (Tues-Fri)	
1:00	AM	CBS News	
1:11		PSYCHOLOGICALLY SPEAKING/Dr. Peter Wish	
1:20		SPEAKING OF HEALTH	
1:28		AROUND TOWN/Len Lawrence (Mon)	
1:28		JOB MATCH-UP (Tues-Fri)	
1:40		Report to Consumers (Mon)	
1:40		Spectrum (Tues-Fri)	
1:50		Travel Report/Steve Birnbaum	
1:55		REPORT ON WOMEN (Mon)	
1:55		Harry Reasoner Reports (Tues-Fri)	
2:00	AM	CBS News	
2:11		LOOKING AT THE LAW/Neil Chayet	
2:20		REPORT ON BUSINESS AND THE CONSUMER/Gwynne Morgan	
2:28		EDITORIAL/REPLY	
2:30		Face the Nation (Mon)	
2:40		JEFFREY LYONS ON THE ARTS (Tues-Fri)	
2:50		REPORT ON MEDICINE/Lou Adler (Tues-Fri)	
2:54		Walter Cronkite Reports (Tues-Fri)	

Time		Report	Anchoring
3:00	AM	CBS News	WESTOVER
3:11		THE LEARNING CENTER/Dr. Lonnie Carton	
3:20		REPORT ON MEDICINE/Lou Adler (Mon)	
3:20		JOB SEARCH (Tues)	
3:20		TRAVEL REPORT/Steven Andrew Davis (Wed-Fri)	
3:28		AROUND TOWN/Len Lawrence (Mon)	
3:35		BAY STATE FORUM (Mon)	
3:40		PETS & WILDLIFE/Roger Caras (Tues-Fri)	
3:50		ON FITNESS (Tues-Fri)	
3:55		Report to Consumers (Tues-Fri)	
4:00	AM	CBS News	
4:11		PETS & WILDLIFE/Roger Caras (Mon)	
4:11		B.U. FOCUS (Tues-Fri)	
4:20		TIPS FROM THOMSON	
4:28		Project People	
4:40		Spectrum (Tues-Fri)	
4:50		Special Assignment	
5:00	AM	CBS News	
5:11		Christian Science Monitor Feature	
5:20		Report to Consumers	
5:36		WEATHER/Norm Macdonald	
5:38		SPORTS/John Carlson	
5:41		Question of Religion/George McManus	
5:51		MEDICAL JOURNAL/Jim Pansullo	
6:00	AM	CBS News	
6:13		SPORTS/John Carlson	
6:17		WEATHER/Norm Macdonald	
6:19		BUSINESS NEWS/John Slack	
6:25		First Line Report	
6:40		Sports World Roundup	
6:52		EDITORIAL/REPLY	
6:54		Wall Street Consumer Report	
7:00	AM	CBS News/Charles Osgood	
7:06		TRAFFIC/Kevin O'Keefe	
7:14		SPORTS/John Carlson	
7:17		WEATHER/Norm Macdonald	
7:19		TRAFFIC/Kevin O'Keefe	
7:26		Business News/Doug Poling	
7:27		REPORT ON BUSINESS AND THE CONSUMER/Gwynne Morgan	
7:31		TRAFFIC/Kevin O'Keefe	
7:38		SPORTS/John Carlson	
7:41		TRAFFIC/Kevin O'Keefe	
7:46		WEATHER/Norm Macdonald	
7:50		DOLAN'S THEATER REVIEW (Mon, Wed, Fri)	
7:54		TRAFFIC/Kevin O'Keefe	

Time		Report	Anchoring
3:00	AM	CBS News	WESTOVER
3:11		THE LEARNING CENTER/Dr. Lonnie Carlson	
3:20		REPORT ON MEDICINE/Lou Adler (Mon)	
3:20		JOB SEARCH (Tues)	
3:20		TRAVEL REPORT/Steven Andrew Davis (Wed-Fri)	
3:28		AROUND TOWN/Ken Lawrence (Mon)	
3:35		BAY STATE FORUM (Mon)	
3:40		PETS & WILDLIFE/Roger Caras (Tues-Fri)	
3:50		ON FITNESS (Tues-Fri)	
3:55		Report to Consumers (Tues-Fri)	
4:00	AM	CBS News	
4:11		PETS & WILDLIFE/Roger Caras (Mon)	
4:11		B.U. POLLS (Tues-Fri)	
4:20		TIPS FROM THOMSON	
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4:50		Special Assignment	
5:00	AM	CBS News	
5:11		Christian Science Monitor Feature	
5:20		Report to Consumers	
5:26		WEATHER/Norm Macdonald	
5:30		SPORTS/John Carlson	
5:41		Question of Religion/George Williams	
5:51		MEDICAL JOURNAL/Jim Panaitis	
6:00	AM	CBS News	
6:13		SPORTS/John Carlson	
6:17		WEATHER/Norm Macdonald	
6:19		BUSINESS NEWS/John Black	
6:25		First Line Report	
6:40		Sports World Sound/Q	
6:52		EDITORIAL/Merin	
6:56		Wall Street Consumer Report	
7:00	AM	CBS News/Charles Osgood	
7:06		TRAFFIC/Kevin O'Keefe	
7:14		SPORTS/John Carlson	
7:17		WEATHER/Norm Macdonald	
7:19		TRAFFIC/Kevin O'Keefe	
7:26		Business News/Tony Pulling	
7:27		REPORT ON BUSINESS AND THE CONSUMER/Gwynne Morgan	
7:31		TRAFFIC/Kevin O'Keefe	
7:38		SPORTS/John Carlson	
7:41		TRAFFIC/Kevin O'Keefe	
7:46		WEATHER/Norm Macdonald	
7:50		DOLAN'S THEATRE REVIEW (Mon, Wed, Fri)	
7:54		TRAFFIC/Kevin O'Keefe	

Time		Report	Anchoring
8:00	AM	World News Roundup/Dallas Townsend	LAWRENCE/STERN
8:13		TRAFFIC/Kevin O'Keefe	
8:17		WEATHER/Norm Macdonald	
8:21		SPORTS/John Carlson	
8:25		TRAFFIC/Kevin O'Keefe	
8:27		BUSINESS NEWS/John Slack	
8:38		TRAFFIC/Kevin O'Keefe	
8:40		Newsbreak/Charles Osgood	
8:48		SPORTS/John Carlson	
8:51		TRAFFIC/Kevin O'Keefe	
9:00	AM	CBS News/Charles Osgood	
9:05		WEATHER/Norm Macdonald	
9:11		THE LEARNING CENTER/Dr. Lonnie Carton	
9:14		SPORTS/John Carlson	
9:20		Spectrum	
9:23		Business Update	
9:28		AROUND TOWN/Len Lawrence	
9:38		SPORTS/John Carlson	
9:50		MEDICAL JOURNAL/Jim Pansullo	
9:53		Wall Street Journal Report	
10:00	AM	CBS News	LEN LAWRENCE
10:06		WEATHER/Joe Zona	
10:10		PSYCHOLOGICALLY SPEAKING/Dr. Peter Wish	
10:19		TIPS FROM THOMSON	
10:23		Business Update	
10:28		EDITORIAL/REPLY	
10:40		JEFFREY LYONS REVIEWS	
10:50		Meet the Cook	
10:54		Wall Street Journal Report	
11:00	AM	CBS News	BRUCE LEE
11:06		WEATHER/Joe Zona	
11:11		LOOKING AT THE LAW/Neil Chayet	
11:19		Spectrum	
11:23		Business Update	
11:28		JOB MATCH-UP	
11:39		DOLON'S THEATER REVIEW (Mon, Wed, Fri)	
11:39		PETS & WILDLIFE/Roger Caras (Tues, Thurs)	
11:46		Another Opinion	
11:50		Health, Science, and You/Charles Crawford	
11:54		Wall Street Journal Report	
12:00	NOON	CBS News	LEN LAWRENCE
12:06		WEATHER/Joe Zona	

Time		Report	Anchorage
8:00	AM	World News Roundup/Dallas Townsend	LAWRENCE/STERN
8:12		TRAFFIC/Kevin O'Keefe	
8:17		WEATHER/Norm Macdonald	
8:21		SPORTS/John Carlson	
8:25		TRAFFIC/Kevin O'Keefe	
8:27		BUSINESS NEWS/John Stack	
8:38		TRAFFIC/Kevin O'Keefe	
8:40		Newsbreak/Charles Osgood	
8:48		SPORTS/John Carlson	
8:51		TRAFFIC/Kevin O'Keefe	
9:00	AM	CBS News/Charles Osgood	
9:05		WEATHER/Norm Macdonald	
9:11		THE LEARNING CENTER/Dr. Lonnie Carton	
9:14		SPORTS/John Carlson	
9:20		Spectrum	
9:23		Business Update	
9:28		AROUND TOWN/Len Lawrence	
9:29		SPORTS/John Carlson	
9:30		MEDICAL JOURNAL/Jim Panaulio	
9:53		Wall Street Journal Report	
10:00	AM	CBS News	LEN LAWRENCE
10:06		WEATHER/Joe Zona	
10:10		PSYCHOLOGICALLY SPEAKING/Dr. Peter Wish	
10:19		TIPS FROM THOMSON	
10:23		Business Update	
10:28		EDITORIAL/REPUBLIC	
10:40		JEFFREY LYONS REVIEWS	
10:50		Meet the Cook	
10:54		Wall Street Journal Report	
11:00	AM	CBS News	BRUCE LEE
11:06		WEATHER/Joe Zona	
11:11		LOOKING AT THE LAW/Neil Chayet	
11:19		Spectrum	
11:23		Business Update	
11:28		JOE MATCH-UP	
11:39		DOLCH'S THEATER REVIEW (Mon., Wed., Fri.)	
11:39		PETS & WILDLIFE/Roger Caras (Tues., Thurs.)	
11:46		Doctor Opinion	
11:50		Health, Science, and You/Charles Crawford	
11:54		Wall Street Journal Report	
12:00	NOON	CBS News	LEN LAWRENCE
12:06		WEATHER/Joe Zona	

Monday thru Friday

Time		Report	Anchoring
12:10		REPORT ON WOMEN	LEN LAWRENCE
12:12		SPORTS/John Carlson	
12:20		Future File (Mon, Wed, Fri)	
12:20		On Record (Tues, Thurs)	
12:23		Business Update	
12:25		FACT OR FICTION (Mon, Wed, Fri)	
12:25		WEEKEND AROUND THE HOUSE (Tues, Thurs)	
12:28		EDITORIAL/REPLY	
12:40		EDUCATION TODAY/Bill Lawrence	
12:50		REPORT ON MEDICINE/Lou Adler	
12:54		Wall Street Journal Report	
1:00	PM	CBS News	BRUCE LEE
1:11		Newsbreak/Charles Osgood	
1:19		REPORTER'S JOURNAL	
1:23		Business Update	
1:28		AROUND TOWN/Len Lawrence	
1:39		URBAN REPORT	
1:50		TRAVEL REPORT/Steve Birnbaum	
1:54		Wall Street Journal Report	
2:00	PM	CBS News	LEN LAWRENCE
2:10		PSYCHOLOGICALLY SPEAKING/Dr. Peter Wish	
2:20		QUESTION OF RELIGION/George McManus	
2:23		Business Update	
2:28		JOB MATCH-UP	
2:40		JEFFREY LYONS REVIEWS	
2:50		MEDICAL JOURNAL/Jim Pansullo	
2:54		Wall Street Journal Report	
3:00	PM	CBS News	BRUCE LEE
3:10		THE LEARNING CENTER/Dr. Lonnie Carton	
3:19		Report to Consumers	
3:23		Business Update	
3:28		EDITORIAL/REPLY	
3:39		REPORT ON THE PRESS/Dr. William Wood (Mon, Wed, Fri)	
3:39		PETS & WILDLIFE/Roger Caras (Tues, Thurs)	
3:50		What's Happening/Stephani Shelton	
3:54		Wall Street Journal Report	
4:00	PM	CBS News	JOHN LYNKER
4:06		TRAFFIC/Kevin O'Keefe	
4:13		SPORTS/John Carlson	
4:16		WEATHER/Norm Macdonald	
4:22		TRAFFIC/Kevin O'Keefe	
4:24		BUSINESS NEWS/John Slack	
4:31		TRAFFIC/Kevin O'Keefe	
4:40		SPORTS/John Carlson	

Time		Report	Anchoring
12:10		REPORT ON WOMEN	LEN LAWRENCE
12:12		SPORTS/John Carlson	
12:20		future file (Mon, Wed, Fri)	
12:20		On Record (Tues, Thurs)	
12:23		Business Update	
12:25		FACT OR FICTION (Mon, Wed, Fri)	
12:25		WEEKEND AROUND THE HOUSE (Tues, Thurs)	
12:28		EDITORIAL/REGIS	
12:40		EDUCATION TODAY/Bill Lawrence	
12:50		REPORT ON MEDICINE/Lou Adler	
12:54		Wall Street Journal Report	
1:00	PM	CBS News	BRUCE LEE
1:11		Newsbreak/Charles Osgood	
1:19		REPORTER'S JOURNAL	
1:23		Business Update	
1:28		AROUND TOWN/Len Lawrence	
1:39		URBAN REPORT	
1:50		TRAVEL REPORT/Steve Birnbaum	
1:54		Wall Street Journal Report	
2:00	PM	CBS News	LEN LAWRENCE
2:10		PSYCHOLOGICALLY SPEAKING/Dr. Peter Wish	
2:20		QUESTION OF RELIGION/George McManus	
2:23		Business Update	
2:28		JOB MATCH-UP	
2:40		JEFFREY LYONS REVIEWS	
2:50		MEDICAL JOURNAL/Jim Ramsullo	
2:54		Wall Street Journal Report	
3:00	PM	CBS News	BRUCE LEE
3:10		THE LEARNING CENTER/Dr. Lonnie Carlon	
3:19		Report to Consumers	
3:23		Business Update	
3:28		EDITORIAL/REGIS	
3:39		REPORT ON THE PRESS/Dr. William Wood (Mon, Wed, Fri)	
3:39		PETS & WILDLIFE/Roger Caras (Tues, Thurs)	
3:50		What's Happening/Stephanie Shelton	
3:54		Wall Street Journal Report	
4:00	PM	CBS News	JOHN LYNNEN
4:06		TRAFFIC/Kevin O'Keefe	
4:13		SPORTS/John Carlson	
4:18		WEATHER/Norm Macdonald	
4:22		TRAFFIC/Kevin O'Keefe	
4:24		BUSINESS NEWS/John Black	
4:31		TRAFFIC/Kevin O'Keefe	
4:40		SPORTS/John Carlson	

Time		Report	Anchoring
4:43		TRAFFIC/Kevin O'Keefe	JOHN LYNKER
4:46		WEATHER/Norm Macdonald	
4:51		LOOKING AT THE LAW/Neil Chayet	
4:56		TRAFFIC/Kevin O'Keefe	
5:00	PM	CBS News	
5:07		TRAFFIC/Kevin O'Keefe	
5:13		SPORTS/John Carlson	
5:17		WEATHER/Norm Macdonald	
5:22		TRAFFIC/Kevin O'Keefe	
5:24		BUSINESS NEWS/John Slack	
5:31		TRAFFIC/Kevin O'Keefe	
5:38		SPORTS/John Carlson	
5:41		TRAFFIC/Kevin O'Keefe	
5:45		WEATHER/Norm Macdonald	
5:47		Walter Cronkite Reports	
5:54		TRAFFIC/Kevin O'Keefe	
6:00	PM	The World Tonight/Douglas Edwards	
6:14		WEATHER/Norm Macdonald	
6:22		SPORTS/John Carlson	
6:25		Today in Business/Mitchell Kraus	
6:38		Sportstime/Brent Musberger	
6:50		Harry Reasoner Reports	
7:00	PM	CBS News	JIM PANSULLO
7:11		REPORT ON WOMEN	
7:17		Spectrum	
7:24		BUSINESS NEWS/John Slack	
7:28		JOB MATCH-UP	
7:38		Sportstime/Ron Weber	
7:42		URBAN REPORT	
7:48		Report to Consumers	
8:00	PM	CBS News	
8:07		Sears Radio Theater	
9:00	PM	CBS News	
9:07		CBS Mystery Theater	
10:00	PM	CBS News	
10:10		LOOKING AT THE LAW/Neil Chayet	
10:17		Future File (Mon, Wed, Fri)	
10:17		On Record (Tues, Thurs)	
10:24		Spectrum	
10:27		EDITORIAL/REPLY	
10:38		ON FITNESS	
10:46		JEFFREY LYONS ON THE ARTS	
10:52		REPORT ON THE PRESS/Dr. William Wood (Mon, Wed)	

Time		Report	Anchoring
4:43		TRAFFIC/Kevin O'Keefe	JOHN LYNNER
4:46		WEATHER/Norm Macdonald	
4:51		LOOKING AT THE LAW/Neil Cheyet	
4:56		TRAFFIC/Kevin O'Keefe	
5:00	PM	CBS News	
5:07		TRAFFIC/Kevin O'Keefe	
5:13		SPORTS/John Carlson	
5:17		WEATHER/Norm Macdonald	
5:22		TRAFFIC/Kevin O'Keefe	
5:24		BUSINESS NEWS/John Slack	
5:31		TRAFFIC/Kevin O'Keefe	
5:38		SPORTS/John Carlson	
5:41		TRAFFIC/Kevin O'Keefe	
5:45		WEATHER/Norm Macdonald	
5:47		Walter Cronkite Reports	
5:54		TRAFFIC/Kevin O'Keefe	
6:00	PM	The World Tonight/Douglas Edwards	
6:14		WEATHER/Norm Macdonald	
6:22		SPORTS/John Carlson	
6:25		Today in Business/Mitchell Krels	
6:38		Sportstime/Brent Musberger	
6:50		Harry Reasoner Reports	
7:00	PM	CBS News	JIM KAMSVIKO
7:11		REPORT ON WOMEN	
7:17		Spectrum	
7:24		BUSINESS NEWS/John Slack	
7:28		UCLA MATCH-UP	
7:38		Sportstime/Ron Weber	
7:42		URBAN REPORT	
7:48		Report to Consumers	
8:00	PM	CBS News	
8:07		Sears Radio Theater	
9:00	PM	CBS News	
9:07		CBS Mystery Theater	
10:00	PM	CBS News	
10:10		LOOKING AT THE LAW/Neil Cheyet	
10:17		Future File (Mon, Wed, Fri)	
10:17		On Record (Tues, Thurs)	
10:24		Spectrum	
10:27		EDITORIAL/REPLY	
10:38		ON WITNESS	
10:46		JEFFREY LYONS ON THE ARTS	
10:52		REPORT ON THE PRESS/Dr. William Nobel (Mon., Wed)	

Time	Report	Anchoring
10:52 PM	Letters to CBS (Thurs)	JIM PANSULLO
10:52	Reporter's Journal (Fri)	
11:00 PM	CBS News	
11:06	SPORTS FINAL	STEVE HOLMAN/ MAYNARD ALLEN

News Briefs:	:15 and :45 past the hour
Headlines:	:30 past the hour
Information Check:	:59 past the hour
Weather:	half-hourly updates
Sports:	half-hourly updates

4450 PRUDENTIAL TOWER
BOSTON, MASSACHUSETTS 02199
PHONE (617) 262-5900/CBS OWNED

WEEI NEWSRADIO 59

Saturday

Time		Report	Anchoring
12:00	Mid	CBS News	LON BRAITHWAITE
12:11		FUTURE FILE/Phil Blampied	
12:40		THE LEARNING CENTER/Dr. Lonnie Carton	
12:50		Wall Street Journal Consumer Report	
12:55		What's Happening/Stephani Shelton	
1:00	AM	CBS News	
1:11		Spectrum	
1:20		Harry Reasoner Reports	
1:30		Crosstalk	
2:00	AM	CBS News	
2:11		FUTURE FILE/Phil Blampied	
2:20		REPORT ON BUSINESS AND THE CONSUMER/Gwynne Morgan	
2:28		Project Government	
2:40		JEFFREY LYONS ON THE ARTS	
2:50		LOOKING AT THE LAW/Neil Chayet	
2:54		Walter Cronkite Reports	
3:00	AM	CBS News	
3:07		TOPIC RELIGION	
4:00	AM	CBS News	
4:11		Spectrum	
4:20		WEEKEND AROUND THE HOUSE	
4:35		Capitol Cloakroom	
5:00	AM	CBS News	
5:10		FUTURE FILE/Phil Blampied	
5:14		SPORTS/Steve Holman	
5:20		ON FITNESS	BRUCE LEE
5:39		PETS & WILDLIFE/Roger Caras	
5:42		SPORTS/Steve Holman	
5:50		JEFFREY LYONS ON THE ARTS	
6:00	AM	CBS News	
6:12		SPORTS/Steve Holman	
6:25		Science Editor	
6:37		The Law and You	
6:42		SPORTS/Steve Holman	

Time		Report	Anchoring
6:49	AM	REPORT ON THE PRESS/Dr. William Wood	
6:56		Weekend Watch	
7:00	AM	CBS News	
7:11		WEATHER/Norm Macdonald	
7:13		SPORTS/Steve Holman	
7:20		MEDICAL JOURNAL/Jim Pansullo	
7:24		REPORT ON BUSINESS AND THE CONSUMER/Gwynne Morgan	
7:30		WEATHER/Norm Macdonald	
7:37		In the Spotlight/Lee Jordan	NICK YOUNG
7:42		SPORTS/Steve Holman	
7:47		WEATHER/Norm Macdonald	
7:55		The Golf Spot	
8:00	AM	World News Roundup	
8:19		WEATHER/Norm Macdonald	
8:21		SPORTS/Steve Holman	
8:37		Mike Wallace at Large	
8:42		SPORTS/Steve Holman	
8:47		WEATHER/Norm Macdonald	
8:49		Wall Street Journal Consumer Report	
8:55		The Tennis Spot	
9:00	AM	CBS News	BRUCE LEE
9:11		LOOKING AT THE LAW/Neil Chayet	
9:14		SPORTS/Steve Holman	
9:19		WEATHER/Norm Macdonald	
9:21		TIPS FROM THOMSON	
9:27		FUTURE FILE/Phil Blampied	
9:37		Dan Rather Reports	
9:42		SPORTS/Steve Holman	
9:47		WEATHER/Norm Macdonald	
9:49		Spectrum	
9:55		The Golf Spot	
10:00	AM	CBS News	NICK YOUNG
10:11		MEDICAL JOURNAL/Jim Pansullo	
10:14		SPORTS/Steve Holman	
10:19		WEATHER/Norm Macdonald	
10:21		PETS & WILDLIFE/Roger Caras	
10:27		ON FITNESS	
10:37		Predictions/Pat Summerall	
10:42		SPORTS/Steve Holman	
10:47		WEATHER/Norm Macdonald	
10:49		REPORT ON THE PRESS/Dr. William Wood	
10:55		The Tennis Spot	

Time		Report	Anchoring
6:49	AM	REPORT ON THE PRESS/Dr. William Wood	
6:56		Weekend Watch	
7:00	AM	CBS News	
7:11		WEATHER/Norm Macdonald	
7:13		SPORTS/Steve Holman	
7:20		MEDICAL JOURNAL/Jim Pansullo	
7:24		REPORT ON BUSINESS AND THE CONSUMER/Cwynne Morgan	
7:30		WEATHER/Norm Macdonald	
7:37		In the Sporlight/Lee Jordan	NICK YOUNG
7:42		SPORTS/Steve Holman	
7:47		WEATHER/Norm Macdonald	
7:53		The Golf Spot	
8:00	AM	World News Roundup	
8:19		WEATHER/Norm Macdonald	
8:21		SPORTS/Steve Holman	
8:37		Mike Wallace at Large	
8:42		SPORTS/Steve Holman	
8:47		WEATHER/Norm Macdonald	
8:49		Wall Street Journal Consumer Report	
8:55		The Tennis Spot	
9:00	AM	CBS News	BRUCE ENN
9:11		LOOKING AT THE LAW/Neil Chayet	
9:14		SPORTS/Steve Holman	
9:19		WEATHER/Norm Macdonald	
9:21		TIES FROM THOMSON	
9:27		FUTURE FILE/Phil Blampied	
9:37		Dan Rather Reports	
9:42		SPORTS/Steve Holman	
9:47		WEATHER/Norm Macdonald	
9:49		Spectrum	
9:55		The Golf Spot	
10:00	AM	CBS News	NICK YOUNG
10:11		MEDICAL JOURNAL/Jim Pansullo	
10:14		SPORTS/Steve Holman	
10:19		WEATHER/Norm Macdonald	
10:21		PEOPLE & WILDLIFE/Roger Caras	
10:27		ON FITNESS	
10:37		Predictions/Pat Summerall	
10:42		SPORTS/Steve Holman	
10:47		WEATHER/Norm Macdonald	
10:49		REPORT ON THE PRESS/Dr. William Wood	
10:55		The Tennis Spot	

Time		Report	Anchoring
11:00	AM	CBS News	BRUCE LEE
11:11		PSYCHOLOGICALLY SPEAKING/Dr. Peter Wish	
11:20		JEFFREY LYONS REVIEWS	
11:37		Morley Safer's Journal	
11:42		SPORTS/Steve Holman	
11:48		Spectrum	
11:55		On Record	
12:00	Noon	CBS News	
12:11		LOOKING AT THE LAW/Neil Chayet	
12:14		SPORTS/Steve Holman	
12:21		TRAVEL REPORT/Steve Davis	
12:37		Mike Wallace at Large	
12:42		SPORTS/Steve Holman	
12:48		Wall Street Journal Consumer Report	
12:54		Weekend Watch	
1:00	PM	CBS News	
1:11		MEDICAL JOURNAL/Jim Pansullo	
1:14		SPORTS/Steve Holman	
1:19		JEFFREY LYONS REVIEWS	
1:25		Sports Central USA	
1:37		The Law and You	
1:41		SPORTS/Steve Holman	
1:46		ANOTHER OPINION	
1:52		Spectrum	
2:00	PM	CBS News	LES WOODRUFF
2:11		PSYCHOLOGICALLY SPEAKING/Dr. Peter Wish	
2:14		SPORTS/Steve Holman	
2:19		TIPS FROM THOMSON	
2:25		Sports Central USA	
2:37		Dan Rather Reports	
2:41		SPORTS/Steve Holman	
2:46		PETS & WILDLIFE/Roger Caras	
3:00	PM	CBS News	
3:11		LOOKING AT THE LAW/Neil Chayet	
3:14		SPORTS/Steve Holman	
3:20		JEFFREY LYONS REVIEWS	
3:25		Sports Central USA	
3:37		FUTURE FILE/Phil Blampied	
3:41		SPORTS/Steve Holman	
3:46		SPEAKING OF HEALTH	
3:52		MEDICAL JOURNAL/Jim Pansullo	
4:00	PM	CBS News	
4:11		PSYCHOLOGICALLY SPEAKING/Dr. Peter Wish	

Time		Report	Anchoring
11:00	AM	CBS News	BRUCE LEE
11:11		PSYCHOLOGICALLY SPEAKING/Dr. Peter Wish	
11:20		Jeffrey Lyons Reviews	
11:27		Morley Safer's Journal	
11:42		SPORTS/Steve Holman	
11:48		Spectrum	
11:53		On Record	
12:00	Noon	CBS News	
12:12		LOOKING AT THE LAW/Neil Chayet	
12:14		SPORTS/Steve Holman	
12:21		TRAVEL Magazine/Steve Davis	
12:27		Mike Wallace at Large	
12:42		SPORTS/Steve Holman	
12:46		Wall Street Journal Consumer Report	
12:54		Weekend Watch	
1:00	PM	CBS News	
1:11		MEDICAL JOURNAL/Jim Fanaulio	
1:14		SPORTS/Steve Holman	
1:24		JEFFREY LYONS REVIEWS	
1:35		Sports Central USA	
1:37		The Law and You	
1:41		SPORTS/Steve Holman	
1:46		ANOTHER OPINION	
1:52		Spectrum	
2:00	PM	CBS News	LES MOONEUPY
2:11		PSYCHOLOGICALLY SPEAKING/Dr. Peter Wish	
2:14		SPORTS/Steve Holman	
2:19		TIPS FROM THOMSON	
2:25		Sports Central USA	
2:37		Dan Eskner Reports	
2:41		SPORTS/Steve Holman	
2:46		PETS & WELLNESS/Jane Casas	
3:00	PM	CBS News	
3:11		LOOKING AT THE LAW/Neil Chayet	
3:14		SPORTS/Steve Holman	
3:20		JEFFREY LYONS REVIEWS	
3:25		Sports Central USA	
3:37		FUTURE CITIES/Neil Simpkins	
3:41		SPORTS/Steve Holman	
3:46		SPEAKING OF HEALTH	
3:52		MEDICAL JOURNAL/Jim Fanaulio	
4:00	PM	CBS News	
4:11		PSYCHOLOGICALLY SPEAKING/Dr. Peter Wish	

Time		Report	Anchoring
4:14		SPORTS/Steve Holman	
4:19		TRAVEL REPORT/Steve Davis	
4:25		Sports Central USA	
4:37		Special Assignment	LES WOODRUFF
4:46		Spectrum	
4:52		On Record	
5:00	PM	CBS News	
5:11		MEDICAL JOURNAL/Jim Pansullo	
5:14		SPORTS/Steve Holman	
5:19		TIPS FROM THOMSON	
5:25		Sports Central USA	
5:37		Wall Street Journal Consumer Report	
5:46		Washington Week	
6:00	PM	CBS News	KATE MCGRATH
6:11		LOOKING AT THE LAW/Neil Chayet	
6:14		SPORTS/Steve Holman	
6:20		JEFFREY LYONS REVIEWS	
6:25		FACT OR FICTION/Diane Stern	
6:37		Dateline America/Charles Kuralt	
6:47		FUTURE FILE/Phil Blampied	
6:53		PETS AND WILDLIFE/Roger Caras	
7:00	PM	CBS News	LON BRAITHWAITE
7:10		LOOKING AT THE LAW/Neil Chayet	
7:16		Weekend Worldwide Sports	
7:25		ON FITNESS	
7:37		Special Assignment	
7:47		SPEAKING OF HEALTH	
7:53		Wall Street Journal Consumer Report	
8:00	PM	CBS News	KATE MCGRATH
8:10		PSYCHOLOGICALLY SPEAKING/Dr. Peter Wish	
8:12		SPORTS/Maynard Allen	
8:20		JEFFREY LYONS REVIEWS	
8:25		ON FITNESS	
8:37		Follow-up	
8:47		Speaking of Health	
8:53		Another Opinion	
9:00	PM	CBS News	
9:07		Mystery Theater	
10:00	PM	CBS News	LON BRAITHWAITE
10:10		PSYCHOLOGICALLY SPEAKING/Dr. Peter Wish	

Time		Report	Anchoring
4:14		SPORTS/Steve Holman	
4:15		TRAVEL REPORT/Steve Jarvis	
4:25		Sports Central USA	
4:37		Special Assignment	Les McGuire
4:46		Spectrum	
4:52		On Record	
5:00	PM	CBS News	
5:11		MEDICAL JOURNAL/Jim Pinkerton	
5:14		SPORTS/Steve Holman	
5:19		TIPS FROM THOMSON	
5:25		Sports Central USA	
5:37		Wall Street Journal Consumer Report	
5:46		Washington Week	
6:00	PM	CBS News	Kate McGrath
6:11		LOOKING AT THE LAW/Neil Chayet	
6:14		SPORTS/Steve Holman	
6:20		JEFFREY LYONS REVIEWS	
6:25		FACT OR FICTION/Diane Stern	
6:37		Dateline America/Charles Kuralt	
6:47		FUTURE FILE/Phil Blampied	
6:53		PETS AND WILDLIFE/Roger Caras	
7:00	PM	CBS News	Ron Braithwaite
7:10		LOOKING AT THE LAW/Neil Chayet	
7:16		Weekend Worldwide Sports	
7:25		ON FITNESS	
7:27		Special Assignment	
7:47		SPEAKING OF HEALTH	
7:53		Wall Street Journal Consumer Report	
8:00	PM	CBS News	Mark McGrath
8:10		PSYCHOLOGICALLY SPEAKING/Dr. Peter Wish	
8:12		SPORTS/Maynard Allen	
8:20		JEFFREY LYONS REVIEWS	
8:25		ON FITNESS	
8:27		Follow-up	
8:47		Speaking of Health	
8:50		Another Opinion	
9:00	PM	CBS News	
9:07		Mystery Theater	
10:00	PM	CBS News	Ron Braithwaite
10:10		PSYCHOLOGICALLY SPEAKING/Dr. Peter Wish	

Time		Report	Anchoring
10:20		TRAVEL REPORT/Steve Davis	
10:25		ON FITNESS	
10:37		Science Editor	
10:47		Wall Street Journal Consumer Report	
10:53		FACT OR FICTION	
11:00	PM	CBS News	
11:07		SPORTS FINAL	STEVE HOLMAN/ MAYNARD ALLEN

News Briefs:	:15 and :45 past the hour
Headlines:	:30 past the hour
Information Check:	:59 past the hour
Weather:	half-hourly updates
Check:	half-hourly updates

Saturday

Time	Report	Anchoring
10:20	TRAVEL REPORT\Steve Davis	
10:25	ON FITNESS	
10:37	Science Editor	
10:47	Wall Street Journal Consumer Report	
10:53	FACT OR FICTION	
11:00 PM	CBS News	
11:07	SPORTS FINAL	STEVE ROSNAY/ MAYNARD ALLEN

News Briefs: :15 and :45 past the hour
Headlines: :30 past the hour
Information Check: :55 past the hour
Weather: Half-hourly updates
Check: Half-hourly updates

4450 PRUDENTIAL TOWER
BOSTON, MASSACHUSETTS 02199
PHONE (617) 262-5900/CBS OWNED

WEEI NEWSRADIO 59

Sunday

Time		Report	Anchoring
12:00	Mid	CBS News	AL FREEMAN
12:11		URBAN REPORT	
12:20		Dan Rather Reports	
12:28		Project People	
12:40		PSYCHOLOGICALLY SPEAKING/Dr. Peter Wish	
12:50		Wall Street Consumer Report	
12:55		The Law and You	
1:00	AM	CBS News	
1:11		URBAN REPORT	
1:20		Spectrum	
1:28		AROUND TOWN/Len Lawrence	
1:30		Crosstalk	
2:00	AM	CBS News	
2:11		URBAN REPORT	
2:20		Dateline America/Charles Kuralt	
2:28		Project Government	
2:35		Special Assignment	
3:00	AM	CBS News	
3:11		URBAN REPORT	
3:20		In the Spotlight/Lee Jordan	
3:28		Project People	
3:35		National Town Meeting	
4:00	AM	CBS News	
4:11		URBAN REPORT	
4:20		Spectrum	
4:28		Project Government	
4:35		Washington Week	
4:45		Science Editor	
5:00	AM	CBS News	
5:11		REPORT ON WOMEN	
5:20		Mike Wallace at Large	
5:35		World of Religion	

WEEI NEWSRADIO 59

Sunday

Time		Report	Anchoring
12:00	Mid	CBS News	Al Mademan
12:11		URBAN REPORT	
12:20		Dan Rather Reports	
12:28		Project People	
12:40		PSYCHOLOGICALLY SPEAKING/Dr. Peter Wish	
12:50		Wall Street Consumer Report	
12:55		The Law and You	
1:00	AM	CBS News	
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1:20		Spectrum	
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4:11		URBAN REPORT	
4:20		Spectrum	
4:28		Project Government	
4:35		Washington Week	
4:45		Science Digest	
5:00	AM	CBS News	
5:11		REPORT ON WOMEN	
5:20		Mike Wallace at Large	
5:35		World of Religion	

Time	Report	Anchoring
6:00 AM	CBS News	
6:07	TOPIC RELIGION	
7:00 AM	CBS News	BRUCE LEE
7:25	WEATHER/Norm Macdonald	
7:27	QUESTION OF RELIGION/George McManus	
7:37	Special Assignment	
7:42	SPORTS/Steve Holman	
7:47	WEATHER/Norm Macdonald	
7:49	URBAN REPORT	
7:55	The Golf Spot	
8:00 AM	CBS News	
8:11	THE LEARNING CENTER/Dr. Lonnie Carton	
8:14	SPORTS/Steve Holman	
8:19	WEATHER/Norm Macdonald	
8:20	EDUCATION TODAY/Bill Lawrence	
8:27	QUESTION OF RELIGION/George McManus	
8:37	Mike Wallace at Large	NICK YOUNG
8:42	SPORTS/Steve Holman	
8:47	WEATHER/Norm Macdonald	
8:49	URBAN REPORT	
8:55	The Tennis Spot	
9:00 AM	CBS News	
9:11	REPORT ON WOMEN	
9:14	SPORTS/Steve Holman	
9:19	WEATHER/Norm Macdonald	
9:21	EDUCATION TODAY/Bill Lawrence	
9:27	QUESTION OF RELIGION	
9:37	Washington Watch/Bruce Morton	
9:42	SPORTS/Steve Holman	
9:49	URBAN REPORT	
9:55	The Golf Spot	
10:00 AM	CBS News	BRUCE LEE
10:10	REPORT ON MEDICINE/Lou Adler	
10:14	SPORTS/Steve Holman	
10:20	EDUCATION TODAY/Bill Lawrence	
10:27	QUESTION OF RELIGION/George McManus	
10:37	Sports Profile/Pat Summerall	
10:47	WEATHER/Norm Macdonald	
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10:55	The Tennis Spot	

Time		Report	Anchoring
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6:07		TOPIC RELIGION	
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11:20		EDUCATION TODAY/Bill Lawrence	
11:27		QUESTION OF RELIGION/George McManus	
11:37		Charles Collingwood Reporting	
11:49		URBAN REPORT	
11:55		REPORT ON MEDICINE/Lou Adler	
12:00	Noon	CBS News	BRUCE LEE
12:05		WEATHER/Norm Macdonald	
12:11		REPORT ON WOMEN	
12:20		EDUCATION TODAY/Bill Lawrence	
12:27		TIPS FROM THOMSON	
12:30		Face the Nation	
1:00	PM	CBS News	NICK YOUNG
1:10		REPORT ON MEDICINE/Lou Adler	
1:19		JEFFREY LYONS ON THE ARTS	
1:25		Sports Central USA	
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1:52		TRAVEL REPORT/Steve Birnbaum	
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11:45		URBAN REPORT	
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5:00	PM	CBS News	
5:11		THE LEARNING CENTER/Dr. Lonnie Carton	
5:20		JEFFREY LYONS ON THE ARTS	KATE MCGRATH
5:25		Sports Central USA	
5:37		JOB SEARCH	
5:46		The World This Week	
6:00	PM	CBS News	
6:07		BAY STATE FORUM	
6:37		Dateline America/Charles Kuralt	
6:47		REPORT ON MEDICINE/Lou Adler	
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7:00	PM	CBS News	LON BRAITHWAITE
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8:07		TOPIC RELIGION	
9:00	PM	CBS News	
9:07		Mystery Theater	
10:00	PM	CBS News	
10:07		SPORTS FINAL	STEVE HOLMAN
11:00	PM	CBS News	
11:07		SPORTS FINAL	

News Briefs:	:15 and :45 past the hour
Headlines:	:30 past the hour
Information Check:	:59 past the hour
Weather:	half-hourly updates
Sports:	half-hourly updates

Time		Report	Anchoring
5:00	PM	CBS News	
5:10		THE LEARNING CENTER/Dr. Lonnie Carton	
5:20		JEFFREY LYONS ON THE ARTS	KATE MCGRATH
5:25		Sports Central USA	
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6:47		REPORT ON MEDICINE/Lou Adler	
6:53		TWAVEL REPORT/Steve Birnbaum	
7:00	PM	CBS News	DAN SHALTMANITT
7:11		REPORT ON WQXR	
7:16		Newland Worldwide Sports	
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11:07		SPORTS FINAL	

News briefs: :15 and :45 past the hour
Headlines: :30 past the hour
Information Check: :39 past the hour
Weather: half-hourly updates
Sports: half-hourly updates

open up

Photo by
ERIK BORG
Drew Lane
Middlebury, Vermont 05753

Nb. 1
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book X

June

VPR

PROGRAM GUIDE

thru file—VPR

June Highlights

Music of South America — *Jazz with Bill Cole,* 10:00 weeknights June 1 - 16

The Russian People; The Soviet Mind — *VPR Forum Cross Currents,* June 6, 13, 20, 27 at 6:30 p.m.

"Porgy and Bess" — *Saturday Afternoon at the Opera,* June 17, 1:30

Special Father's Day Program — *Morning Pro Musica,* June 18, 7:00 to noon.

"Wind in the Willows" — *Spider's Web,* every weeknight commencing June 19, 7:30 p.m.

Black-Owned Businesses — *Crossroads,* June 21, 6:30 p.m.

Contents

Inside the Marathon — pictures of the five days that raised $16,000 2

Doing Our Own Thing — news of local programs featuring nearby events and neighbors 6

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Development Update 14

Feedback — letters from listeners. 18

June Programs 4

VERMONT PUBLIC RADIO — WVPR

June, 1978 Volume 1, Number 11

WVPR-FM broadcasts at 89.5 from Mt. Ascutney with an effective radiated power of 1250 watts. Studios and offices are located in Windsor. The station is a member of National Public Radio and the Eastern Public Radio Network and depends on audience support. A contribution of $15 or more is tax-deductible to the extent allowable by law and entitles the donor to 12 months of the Program Guide.

The Guide is edited by Mary Jo Carpenter and published monthly by Vermont Public Radio and printed by Imperial Printers of Hartford, Vt. The cover is designed by Jim Belcher.
Second-class postage paid at Windsor, Vt. 05089. Forms 3579 (change of address) should be directed to Vermont Public Radio, 100 Dorset Street, Box 2365, South Burlington, Vermont 05401.

89.5
WVPR

Dear Friends:

Congratulations! You are the most enthusiastic supporters of public radio in the United States.

Statistics from our May Marathon, compared with 21 public radio stations conducting similar fund raisers in May, indicate that we are second in number of pledges made and fourth in total dollars raised.

The actual figures show that 701 people pledged nearly $16,000 to Vermont Public Radio. To place so high out of 21 stations, while remaining third from the bottom in broadcast area population, is a remarkable accomplishment. We feel that all of our new subscribers are to be congratulated.

We now have over 2,700 subscribers which is another remarkable figure for a ten-month old radio station, and we extend a special thank you to all of our subscribers. As Duke Ellington used to say . . . we love you madly!!!

As subscribers are aware, our original goal for the Marathon was $20,000, so we fell a little short. While not the least bit disappointed, we full realize that Vermont Public Radio has a long way to go before real financial stability is reached. I therefore want to ask subscribers to be patient as we continue our on-air fund raising efforts in June. As usual, however, these brief fund raising breaks will not succeed sixty minutes in any one full month.

To close, I want again to thank our new subscribers for being so generous during the recent Marathon. We are making waves in public radio around the United States and have all of you to thank.

Sincerely,

Steve Robinson

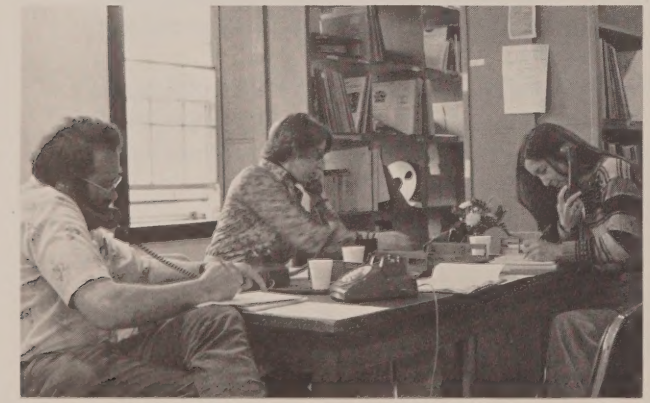
Steve Robinson
Development Director

Inside the Marathon

The Marathon begins as Morning Glory's Betty Smith arrives bright-eyed at 5:45 a.m.

Howard Stearns and Betty Smith (seated) prepare to announce the latest tally, with the help of Lynda Kingsbury and Steve Robinson (standing) and Joan Carra in the control room.

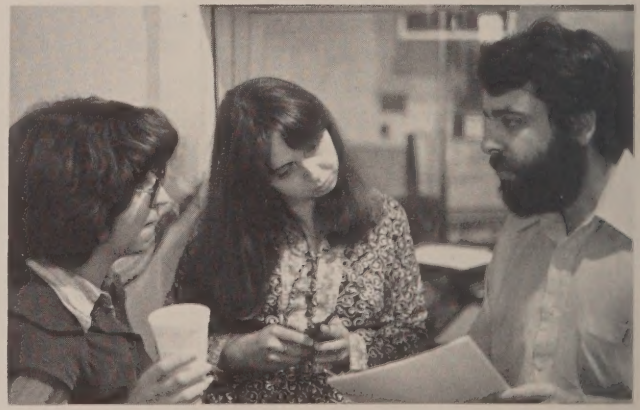
Annmarie Janenko supervises the telephone volunteers.



Hal Hills, Judy Claghorn and Sue Barnard during a busy moment.

Staff and volunteers at work during VPR 's Friend Fest May 3-7

Photographs courtesy of Howard Stearns and Art Silverman.

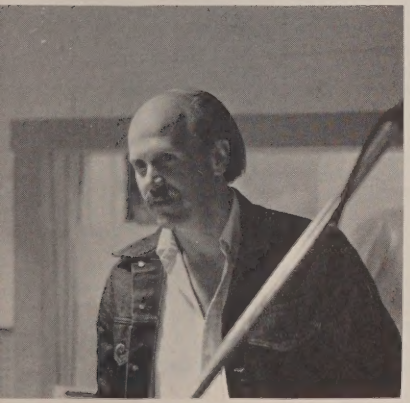


Joan Carra and Betty Smith confer with Steve Robinson.

Ray Dilley and Charlene Burns await another break for a fund-raising pitch.

Jerry Erickson checks out the special phone system.

In the control room, Ira Wilner pushes the switches.



A thoughtful moment for Peter Fox Smith.

Art Silverman reads copy while Steve Robinson checks figures with Lynda Kingsbury.

Frank Hoffman in the big studio with the Southern Vermont Old Time Fiddlers.

June Programs

1 Thursday

6:00 Morning Glory

7:00 Morning Pro Musica
Local costs for a portion of this program are paid for by a grant from the Burlington Savings Bank.
WERNER: Curious Musical Instrument Calendar: June; TARTINI/KREISLER: The Devil's Trill; ANON: Estampie; BACH: Concerto in C for 3 harpsichords, BWV 1064; DE VISEE: Lute suite in E; VIVALDI: Longe Mala Umbrae Terrores; TULOU: 13th Grand solo in a, Op.96; DVORAK: String quartet in A flat, Op.105; GLINKA: Russlan & Ludmilla: Overture; GLINKA: Russlan & Ludmilla: Chernomor's March & Oriental Dances; GLINKA: Nocturne (Separation); GLINKA: Kamarinskaya (Toscanini); GLINKA: Old Waltz "Quiet, All is Quiet;" GLINKA: Valse-Fantasie; GLINKA: Doubt (Chaliapin); GLINKA: Somnenie (Vishnevskaya); GLINKA: Krakoviak.

12:00 News

12:15 World of Education
Trends and techniques, sometimes controversial, in teaching at all levels.

12:30 Reading Aloud
"The Jungle Book" by Rudyard Kipling concludes.

1:00 Afternoon Music
Part of this program is made possible by a grant from the Camera Shop of Hanover.
MACONCHY: Proud Thames Overture; BACH: Concerto #2 in C for Three Pianos; BUXTEHUDE: Prelude and Fugue in g; KENTON: Jazz.

4:00 A Note to You
Analysis of BERLIOZ: Damnation de Faust (Part VI).

4:30 You Bet Your Life: Groucho Marx

Since the Guide is printed several weeks in advance, some last minute listings may not be included. Also, VPR may occasionally pre-empt regular programming for special news or events. If you have a question about programming, call 802-674-6772; we'll be very glad to help you!

5:00 All Things Considered
Local costs for a portion of this program are paid for by a grant from Vermont Log Homes.

6:00 Reporters' Notebook
Audio notes on local issues of current interest as compiled by newspaper reporters Ned Lamont, Art Silverman and friends.

6:30 National Town Meeting
Back to Basics in Education? A Critical Look. With Sen. Charles Mathias, Jr. (R-Md.); Zelda Finchandler, producing director, Arena Stage, Washington, D.C.; Carolyn Bird, author, "The Case Against College."

7:30 Spider's Web
Choices — Portrait of Mary Harris Jones.

8:00 Evening Concert
International Concert Hall
Symphony Orchestra of Brazil, Isaac Karabtchevsky, conductor; VILLA-LOBOS: Preludio from "Bachianas Brasilieras" #4; SANTORO: Inteiracoes Assintoticas; TCHAIKOVSKY: Symphony #5 in e, Op.64.

10:00 Jazz with Bill Cole
Featuring music of South America.

12:00 Sign Off

2 Friday

6:00 Morning Glory

7:00 Morning Pro Musica
C.P.E. BACH: Double concerto in F; DE BORNELH: Reis Glorios; Anon: Trotto; VIVALDI: Concerto in A for strings & harpsichord, P.235; PARSONS: Pandolpho; HAYDN: Piano sonata #49 in E flat; VALDERRABANO & CABEZON: Spanish Renaissance Instrumentals; ELGAR: Polonia, Op.76; ELGAR: Pomp & Circumstance Marches; ELGAR: The Starlight Express Incidental Music.

12:00 News

12:15 Guitar Notebook
Liona Boyd, London-born guitarist from Canada. An affinity for South American music, a unique style and a dedication to her instrument have all contributed to this young woman's rapidly developing career.

12:30 Reading Aloud
"Daughter of Time" by Josephine Tey begins.

1:00 Afternoon Music
Part of this program is made possible by a grant from the People of Kingsbury Machine Tool Co., Keene.
VAUGHAN WILLIAMS: Pastoral Symphony; BARTOK: Piano Concerto #2; PACHELBEL: Chaconne in f; KENTON: Jazz.

4:00 Weekend: A Magazine of the Local Arts
This program is made possible by a grant from Peel Gallery of Fine Art, Danby.

5:00 All Things Considered
Local costs for a portion of this program are paid for by a grant from the Bellows Falls Trust Co.

6:30 Vermont Artists IN PERFORMANCE
This program is made possible by a grant from the Vermont Council on the Arts.
Pete Smith from the Northeast Kingdon plays dulcimer and guitar and sings music from the Ozark Mountains, along with a few of his own tunes.

7:30 Spider's Web
Choices — Portrait of Avarzine Cooper.

8:00 Evening Concert
New England Conservatory Wind Ensemble
Frank Battisti, conductor.

10:00 Jazz with Bill Cole
Featuring music of South America.

12:00 Midnight Special
Musical farce, show tunes, satires hosted by Norman Pelligrini and Ray Nordstrand.

1:00 Sign Off

3 Saturday

7:00 Morning Pro Musica
Scottish Folksinger Jean Redpath and Robert J. Lurtsema share some of their favorite classical & traditional recordings.

12:00 Public Access
Bill Neuman and Jim Lenzer discuss the benefits of a Friendship Center, a place for people to come and visit with one another over a cup of coffee or soft drink.

12:30 Folkmusic and Bernstein
Sparky Rucker, Singer and Instrumentalist. One of the few young black performers singing early blues, slave songs, traditional work and children's songs, Rucker presents samples of each.

1:30 Saturday Afternoon at the Opera
MOZART: "Die Zauberflote." Tamino, armed with a magic flute, sets out to rescue Pamina. They fall in love and are protected by the flute throughout their initiation into a sacred order in this opera which is hardly the fairy tale it seems to be.

6:00 All Things Considered: Weekend Version

7:00 Pauline Frederick and Colleagues
Local costs for this program are paid for by a grant from the Ashuelot National Bank of Keene.

7:30 Something Fine: Folk Music

8:30 Evening Concert
Local costs for a portion of this program are paid for by a grant from the Proctor Trust Co.
Boston Symphony Orchestra
Seiji Ozawa, conductor; SMETANA: "The Bartered Bride" Overture; KOLB: "Soundings"; BERLIOZ: "Symphony Fantastique," Op.14.

10:30 Jazz Alive
Local costs for portions of this program are paid for by grants from All Seasons Construction of Springfield and Shiretown, Inc., Woodstock.
Eubie Blake/New Leviathan/Bob Greene. At 94 years of age, Eubie Blake reigns as the legendary master of the traditional jazz piano. The New Leviathan Oriental Fox Trot Orchestra has not only rediscovered the Fox Trot, but has flaunted it everywhere from posh New Orleans social gatherings to NBC's airwaves on "Saturday Night Live." Bob Greene is considered the greatest living exponent of Jelly Roll Morton. (Recorded at the New Orleans Jazz and Heritage Festival in April, 1977).

12:00 Hall of Fantasy
Dance of the Devil Dolls.

12:30 The Man Called X

1:00 Sign Off

4 Sunday

7:00 Morning Pro Musica
MORIN: Suite des Fanfares in C; MUNROW: Renaissance Suite; BACH: BWV 233, Mass in F; MOZART: Oboe quartet in F, K.370; LEHAR: "The Merry Widow" Overture; VERDI: "Otello": Credo; BIZET: "Les Pecheurs de Perles": "Au fond du temple saint"; VAUGHAN WILLIAMS: Concerto in f for Bass Tuba & Orchestra; BRAHMS: String quartet in B flat, Op.67; PALESTRINA: Missa "Gia fu chi m'ebbe cara"; DVORAK: Symphony #8 in G, Op.88.

12:00 Boston Pops
Local costs for this program are paid for by a grant from the Savings Bank of Walpole, N.H.
Arthur Fiedler, conductor; John Melnyk, piano; CHOPIN/GLAZOUNOV: Polonaise Militaire; IVES/SCHUMANN: Variations on "America"; TCHAIKOVSKY: Suite from "Swan Lake"; GERSHWIN: Concerto in F for piano and orchestra; RODGERS: Selections from "The Sound of Music."

2:00 Folk Festival USA
The 1977 New Orleans Heritage Fair. New Orleans' racetrack fairgrounds plays host to the biggest block party in the South as the warm April breezes draw people by the thousands. Music from seven stages features artists performing everything from bluegrass to the blues. Highlights include gospel with Sister Bessie Griffin, fingerpickin' with Doc and Merle Watson, barrelhouse piano with Roosevelt Sykes and some blues with Louisiana Red.

4:00 Vermont Public Radio Forum
This program is made possible by a grant from the Vermont Council on the Humanities and Public Issues.
This is a repeat of Tuesday's program.

5:00 Concert Hour X
Berlin Radio Symphony Orchestra, Hiroshi Wakasugi, conductor; BARTOK: The Wooden Prince; Hamburg Radio Orchestra, Hans Schmidt-Isserstedt, conductor; Josef Suk, violin; BERG: Violin Concerto (Dem Andenken eines Engels); Cologne Radio Symphony Orchestra, Werner Egk, conductor; DESSAU: Bach Variations for Large Orchestra.

6:00 All Things Considered: Weekend Version

7:00 Legendry: VPR Celebrity Series

7:30 Chelsea House: Folk Music
Blues singer George Gritzbach.

8:00 Evening Concert
Philadelphia Orchestra
James Levine, conductor; Lynn Harrell, cello; MAHLER: Symphony #10 in f sharp: Adagio; ELGAR: Concerto in e for Violincello and Orchestra, Op.85; SCHUMANN: Symphony #3 in E flat, Op.97 "Rhenish."

10:00 Earplay
"Another Visit with John Howard Griffin" by John Howard Griffin. A portrait of the author of "Black Like Me," in his own words and from readings of his works.

11:00 Music of the Italian Masters
The Emerging Verdi — "I Masnadieri" (1847).

12:00 Sign Off

"Alice in Wonderland," beginning June 5 on Spider's Web, 7:30 p.m.

Doing Our Own Thing

Bill Cole says "We have been able to do our own thing for almost a year at WVPR, and June will be no exception as we survey the total music spectrum coming out of South America. That will be happening during the first two weeks of the month. In the last two weeks, we will be continuing our investigation into the great wealth of music from the native American (Indian). As always, we will be continuing our quest towards understanding the music called Jazz." Hear Cole's program every week night at 10:00.

★ ★ ★ ★ ★

Dave Ludwig, who programs "Afternoon Music," has pulled together some interesting themes for June. Twentieth-century music from England will be represented by works of Vaughan Williams, Britten and Holst, as well as lesser-known composers. And lesser-known piano concertos — defined as any *not* composed by Beethoven, Mozart, Liszt or Tchaikovsky — will also be heard. Rounding out each afternoon's programs will be organ music and jazz, with Stan Kenton featured the second and fourth weeks.

★ ★ ★ ★ ★

The music programs on "Vermont Artists *In Performance*" run the gamut during June. On Friday, June 2, at 6:30 p.m., Pete Smith from the Northeast Kingdom will play dulcimer and guitar, including music from the Ozark Mountains as well as some of his own tunes. The Jon Weber Trio will be featured on Saturday, June 17, at 10:30 p.m., in a performance recorded live at Bentley's in Woodstock. With Weber on guitar; Tom Caselli, drum; and Faisal Contessa, bass; the group will play jazz standards and improvisational pieces. Guest artist is electric pianist Ron Hadley. On June 30 at 8:00 p.m., the Upper Valley Chamber Players will be heard in a program recorded in Norwich. Members of the group are Mildred Leonard, harpsichord; Elizabeth Clendenning, violin; Anne M. Ludwig, oboe; and Sylvia W. Dowd, flute.

The written arts programs in this series will feature two poets. Gary Margolis, counseling psychologist at Middlebury College where he is Director of Counseling and also teaches independent studies in poetry, will appear on June 9 at 7:00 p.m. Published in several magazines and anthologies, Margolis is especially interested in maritime poetry and its relationship to early American poetry. Geof Hewitt, to be heard on June 23, has published poetry and non-fiction widely, including a book of poems, "Stone Soup," and "Working for Yourself," an investigation of self-employment. Hewitt, a resident of Calais, will read from his forthcoming book of poems entitled "Just Worlds."

★ ★ ★ ★ ★

Two distinguished guests will appear on "Legendry: VPR Celebrity Series" in June. Natalya Solzhenitsyn is scheduled for the first two Sundays of the month at 8:00 p.m. in her continuing series of discussions with producer Frank Anthony, aided by interpreter Irene Alberti. Recently returned from an extended stay in Europe, Mrs. Solzhenitsyn will talk on the first program about the current status of refugees in the Soviet Union. The second program will focus on education in modern Russia.

Senator Edward Janeway of South Londonderry will be "Legendry's" guest the last two Sundays. A member of the Vermont Senate for sixteen years and board member of the Experiment in International Living, Vermont Council on the Arts and the Conservation Society of Southern Vermont, Janeway also serves on the WVPR board. He modestly describes himself as "a retired politician who likes to live in the country, help preserve it through wise use of land and enjoy it — walking, climbing, golfing and cross country skiing."

5 Monday

6:00 Morning Glory
This program is made possible by a grant from Cray Petroleum Co. of No. Walpole, N.H.
Local news, weather, music and features, including arts and humanities features from National Public Radio.

7:00 Morning Pro Musica
Local costs for a portion of this program are paid for by a grant from the Norwich Wine and Cheese Shop.
GIULIANI: Sonata for 2 guitars; ALBINONI: Concerto in D for strings & continuo, Op.7 #1; HAYDN: String quartet in F, Op.77 #2; MARAIS: Pieces de Viole, Book III: Suite #4 in D; VIVALDI: Violin concerto in B flat, Op.4, #1; MOZART: Ballet "Les Petits Riens," K.Anh.10; PINKHAM: Partita for Harpsichord; BAX: The Garden of Fand; RACHMANINOFF: Piano concerto #4 in g, Op.40; LIGETI: Ten pieces for Wind Quintet; ALWYN: Symphony #2.

12:00 News

12:15 Prime Time
News and features of special interest to older people, produced by the American Association for Retired Persons.

12:30 Reading Aloud
"Daughter of Time" by Josephine Tey.

1:00 Afternoon Music
A portion of this program is made possible by a grant from Peter Christian's Tavern-Restaurant, Hanover.
BAX: Symphony #1; BORKOVEC: Piano Concerto #2; CORNET: Toccada del 3 tono; SKRONX: Echo; Jazz.

4:00 Voices in the Wind

5:00 All Things Considered
Local costs for portions of this program are paid for by a grant from the First Vermont Bank and Trust Co.

6:30 Options in Education
Minimum Competency. Thirty-one states have legislated minimum standards for graduation or promotion from one grade to the next. Who sets the standards and how will competence be determined? (Part I of II)

7:30 Spider's Web
"Alice in Wonderland" by Lewis Carroll begins.

8:00 Evening Concert
Musica da Camera
International Chamber Music Festival with Arioso Woodwind Quintet, DAMASE: Variations, Op.22; RAMEAU: Gavotte with six doubles; DANZI: Quintet in B flat, Op.56, #1; Kreuzberger String Quartet, HINDEMITH: Quartet, Op.16, #2; MOZART: Quartet in B flat, K.589.

10:00 Jazz with Bill Cole
Featuring music of South America.

12:00 Sign Off

6 Tuesday

6:00 Morning Glory

7:00 Morning Pro Musica
Local costs for part of this program are paid for by a grant from the Burlington Savings Bank.
BOCCHERINI: Symphony in E flat, Op.35, #5; ALBINONI: Concerto in C for 2 Oboes, strings & continuo, Op.7, #2; BACH: Lute suite in E, BWV 1006a; ANON: La uitime estampie real; HANDEL: Water Music Suite; VIVALDI: Violin concerto in e, Op.4, #2; KHATCHATURIAN: Children's Album: Books I and II; KHATCHATURIAN: The Gayne Ballet Suites; SCHUMANN: Symphony #1 in B flat, Op.38 "Spring".

12:00 News

12:15 BBC Profile
Radio portraits of the up-and-coming and the famous from all walks of life.

12:30 Reading Aloud
"Daughter of Time" by Josephine Tey.

1:00 Afternoon Music
Portions of this program are made possible by a grant from Frederick Johnson Pianos Inc.
BRIAN: Symphony #6; JIRKO: Piano Concerto #3 in G; BULL: Prelude and Carol; SPENY: Psalm 118; Jazz.

4:00 Radio Smithsonian
An Evening of Duets. Singers Jan DeGaetani and Leslie Guinn, with Gilbert Kalish playing the 1892 Paderewski Steinway Grand, perform music by Mozart, Schubert and Brahms.

4:30 BBC Science Magazine

5:00 All Things Considered
Local costs for a portion of this program are paid for by a grant from The Claremont Savings Bank, Claremont, N.H.

6:30 Vermont Public Radio Forum: Cross Currents
This program is made possible by a grant from the Vermont Council on the Humanities and Public Issues.
The Russian People; The Soviet Mind. First of a four-part series recorded at Vermont College, with Robert Kaiser, former Moscow correspondent with the Washington Post, and Landrum R. Bolling, former journalist and teacher, and including selections of Russian music.

7:30 Spider's Web
"Alice in Wonderland" by Lewis Carroll.

8:00 Evening Concert
Chicago Symphony
Claudio Abbado, conductor; Maurizio Pollini, piano; BARTOK: Concerto for Piano #1; BRUCKNER: Symphony #7 in E.

10:00 Jazz with Bill Cole
Part of this program is made possible by a grant from the Bull's Eye Restaurant, Hanover.
Featuring music of South America.

12:00 Sign Off

7 Wednesday

6:00 Morning Glory

7:00 Morning Pro Musica
This program is made possible by a grant from Vermont Country Store at Weston and Rockingham, an Orton family business.
HANDEL: Sonata in e for recorder & guitar; ALBINONI: Oboe concerto in B flat, Op.7, #3; MOZART: Flute quartet #3 in C, K.285b; CORELLI/GEMINIANI: Concerto in f, Op.3, #9; FUX: Parthie in g; VIVALDI: Violin concerto in G, Op.4, #3; BARTOK: For Children - Volume 1;SHOSTAKOVICH: String quartet #4, Op.83; BLISS: Suite from the Ballet, Miracle in the Gorbals; BRAHMS: Sonata #1 in e, Op.38 for cello & piano; SCHUMANN: Symphony #2 in C, Op.61.

12:00 News

12:15 Agriculture USA

12:30 Reading Aloud
"Daughter of Time" by Josephine Tey.

1:00 Afternoon Music
Part of this program is made possible by a grant from Alden-Gregson Insurance Co., Woodstock.
RUBBRA: Symphony #7; CAGE: Concerto for Prepared Piano and Orchestra; LAYTHON: Fuga Suavssima; Jazz.

4:00 Jazz Revisited
Recordings by Bessie Smith, with accompaniment by trombonist Charlie "Big" Green.

4:30 The Lone Ranger
Part of this program is made possible by a grant from the Chronicle Press, Windsor.

5:00 All Things Considered
Local costs for a portion of this program are paid for by a grant from Dartmouth Printing Co.

6:30 Options
The State of Science Fiction Today. A conversation with science fiction illustrator Frank Kelly Freas and a chat with science fiction author Edward Bryant.

7:30 Spider's Web
"Alice in Wonderland" by Lewis Carroll.

8:00 Evening Concert
New York Philharmonic
Andre Kostelanetz, conductor; Jerome Lowenthal, piano; Rodney Friend, violin; ROSSINI: "Semiramide," Overture; ROSSINI-BRITTEN: Soirees Musicales; SAINT-SAENS: Piano Concerto #2; RAVEL: Tzigane; MENDELSSOHN: Symphony #4, "Italian."

10:00 Jazz with Bill Cole
Featuring music of South America.

12:00 Sign Off

8 Thursday

6:00 Morning Glory

7:00 Morning Pro Musica
Local costs for a portion of this program are paid for by a grant from the Burlington Savings Bank.
ALBINONI: Trumpet concerto in B flat; ALBINONI: Concerto in G for strings & continuo, Op.7, #4; ALBINONI: Oboe concerto in B flat, Op.9, #8; ALBINONI: Concerto #7 in d for strings; W. F. BACH: Concerto in F a duoi Cembali Concertati; VIVALDI: Violin concerto in a, Op.4, #4; SCHUMANN: Adagio & Allegro for horn & piano, Op.70; SCHUMANN: Kinderscenen, Op.15; SCHUMANN: Overture, Scherzo & Finale, Op.52; SCHUMANN: Violin & piano sonata #1 in a, Op.105; SCHUMANN: String quartet in a, Op.41, #1; SCHUMANN: Fuenf Stuecke im Volkston, Op.102; SCHUMANN: Symphony #3 in E flat, Op.97 "Rhenish".

12:00 News

12:15 World of Education
Trends and techniques, sometimes controversial, in teaching at all levels.

12:30 Reading Aloud
"Daughter of Time" by Josephine Tey.

1:00 Afternoon Music
DELIUS: Appalachia; FRANCAIX: Concerto for Piano and Orchestra; SWEELINCK: Fantasia; VAN NOORDT: Psalm 6; Jazz.

4:00 A Note to You
Analysis of BERLIOZ: Damnation de Faust (Part VII).

4:30 You Bet Your Life: Groucho Marx

5:00 All Things Considered
Local costs for a portion of this program are paid for by grants from Vermont Log Homes and I. J. Davis Agencies, Inc., White River Junction.

6:00 Reporters' Notebook
Audio notes on local issues of current interest as compiled by newspaper reporters Ned Lamont, Art Silverman and friends.

***Okku Kamu**, conductor, Finnish Radio Symphony, NPR Studio Concert Hall, June 1 & 22.*

6:30 National Town Meeting
An Examination of American Liberalism. With Joseph R. Biden, Jr. (D-Del.); Norman Podheretz, editor, Commentary Magazine; moderator Mary Louise Smith, former chairman, Republican National Committee.

7:30 Spider's Web
"Alice in Wonderland" by Lewis Carroll.

8:00 Evening Concert
International Concert Hall
Berlin Radio Symphony Orchestra and Chorus, Wolf-Dieter Hauschild, conductor; KOHLER: "Der Gefesselte Orpheus"; VOIGTLANDER: Canto General; ESCHPAI: Concerto #2 for Piano and Orchestra; PROKOFIEV; Symphony #2

10:00 Jazz with Bill Cole
Featuring music of South America.

12:00 Sign Off

9 Friday

6:00 Morning Glory

7:00 Morning Pro Musica
Local costs for a portion of this program are paid for by a grant from Miller Automobile Co., White River Junction.
BLONDEAU: Pavana - Galliarda - La Magdalena - La Brosse; ALBINONI: Concerto in C for 2 oboes, strings & continuo, Op.7, #5; MOZART: Piano sonata in E flat, K.282; BOCCHERINI: Quintet #15 in F; BESARD: Pieces for lute; VIVALDI: Violin concerto in A, Op.4, #5; KABALEVSKY: 30 Pieces for Children, Op.27; BERLIOZ: "Romeo & Juliette"; SCHUMANN: Symphony #4 in d, Op.120.

12:00 News

12:15 Guitar Notebook
Guitar Instruction and Employment. One sign that the guitar has finally been accepted as a legitimate instrument is the appearance of guitar classes in college curricula. John Marlow, Chairman of the Guitar Department at American University; Ronald Purcell, Chairman of the Guitar Department at California State College; and John Pastore, an impresario from New York City, discuss the trend.

12:30 Reading Aloud
"Daughter of Time" by Josephine Tey.

1:00 Afternoon Music
VAUGHAN WILLIAMS: Symphony #5 in D;

KHACHATURIAN: Concerto for Piano and Orchestra; VAN DEN KERCKHOVEN: Fantasia pro duplici organo; Jazz.

4:00 Weekend: A Magazine of the Local Arts

5:00 All Things Considered
Local costs for a portion of this program are paid for by a grant from the Bellows Falls Trust Co.

6:30 In The Tradition: Folk Music

7:00 Vermont Artists IN PERFORMANCE
Gary Margolis, Cornwall, poet.

7:30 Spider's Web
"Alice in Wonderland" by Lewis Carroll.

8:00 Evening Concert
New England Conservatory
Kenneth Radnovsky, saxophone and clarinet.

10:00 Jazz with Bill Cole
Featuring music of South America.

12:00 Midnight Special
Musical farce, show tunes, satires hosted by Norman Pelligrini and Ray Nordstrand.

1:00 Sign Off

10 Saturday

7:00 Morning Pro Musica
WAGNER: "Tristan & Isolde" with Birgit Nilsson, Fritz Uhl, Regina Resnik, Tom Krause, Arnold Van Mill, & The Vienna Philharmonic, Solti, conducting.

12:00 Public Access
Issues of Battering. Toni Hover and Jill Romanoke of Headrest, Lebanon, N. H., discuss this problem as it relates to the Upper Valley.

12:30 Folkmusic and Bernstein
Greek Music in Minnesota. Chris Kologerson (whose parents are from Greece) has put together an all-Greek ensemble to rival any in this country, yet the Greek community in the twin cities totals only 5,000. A drummer, Kologerson performs with Mark Macres and other members of the group.

1:30 Saturday Afternoon at the Opera
OFFENBACH: "La Perichole." La Perichole and Piquillo, her lover, are street singers in Peru where the Viceroy makes her his favorite. She experiences a few adventures before reunification with Piquillo.

6:00 All Things Considered: Weekend Version

7:00 Pauline Frederick and Colleagues
Local costs for this program are paid for by a grant from the Ashuelot National Bank of Keene.

7:30 Something Fine: Folk Music

8:30 Evening Concert
Local costs for a portion of this program are paid for by a grant from the Proctor Trust Co.
Boston Symphony Orchestra
Seiji Ozawa, conductor; Alexis Weissenberg, piano; RACHMANINOFF: Piano Concerto #3 in D, Op.30; RAVEL: Valses nobles et sentimentales; La Valse.

10:30 Jazz Alive
Local costs for portions of this program are paid for by a grant from All Seasons Construction of Springfield.
Don Ellis and the OSU Jazz Ensemble/John Lewis. Don Ellis is capable of doing almost anything in jazz. He plays several instruments, including the trumpet and trombone, composes, arranges and has been a successful band leader over the past decade. He appears as a guest soloist with the award-winning Ohio State University Jazz Ensemble. Pianist John Lewis is best known as the founder and musical director of the Modern Jazz Quartet.

12:00 Hall of Fantasy
The Sea Phantom.

12:30 The Man Called X

1:00 Sign Off

11 Sunday

7:00 Morning Pro Musica
PALESTRINA: The Song of Songs; ATTAIGNANT: Four chansons; BACH: Mass in A, BWV 234; VIVALDI: Concerto in C for 2 trumpets, P.75; MACDOWELL: Twelve Virtuoso Studies, Op.46; DVORAK: String quartet #6 in F, Op.96 "American"; STRAUSS: Dance Suite from Harpsichord Pieces by Couperin; STRAUSS: Oboe concerto in D; STRAUSS: Songs sung by Elly Ameling; STRAUSS: Also sprach Zarathustra, Op.30.

12:00 Boston Pops
Local costs for this program are paid for by a grant from the Savings Bank of Walpole, N.H.
Arthur Fielder, conductor; Fred Moyer, piano; NICOLAI: Overture to "The Merry Wives of Windsor"; MENDELSSOHN: Scherzo from "A Midsummer Night's Dream"; TCHAIKOVSKY: Marche Slave; BEETHOVEN: Piano Concerto #2 in B flat, Op.19; LEIGH: Selections from "Man of La Mancha."

2:00 Folk Festival USA
The 39th National Folk Festival. Once again, Wolf Trap Farm Park resounds with the music of the nation's oldest folk festival. Country, Cajun, bluegrass and old-time styles are represented in performances by Rose Maddox, the Balfa Freres, Ted Lundy, Bob Paisley and the Southern Mountain Boys, and Albert Hash with the Whitetop Mountain Band. A special treat will be the exciting traditional music and dance by a group of second-generation Ukrainians who go by the name of Cheremosh.

4:00 Vermont Public Radio Forum
This program is made possible by a grant from the Vermont Council on the Humanities and Public Issues.
This is a repeat of Tuesday's program.

5:00 Concert Hour X
Bavarian Radio Symphony Orchestra, Pierre Colombo, conductor; GORECKI: Refrain for Orchestra, Op.21; Stuttgart Radio Symphony Orchestra, Willy Mattes, conductor; Helmuth Brandt, baritone saxophone; Conny Jackel, trumpet, HEIDER: Concerto for Trumpet, Baritone Saxophone and Large Orchestra; Baden-Baden Radio Symphony Orchestra, Werner Egk, conductor; EGK: Suite from the ballet "Abraxas."

6:00 All Things Considered: Weekend Version

7:00 Legendry: VPR Celebrity Series

7:30 Chelsea House: Folk Music
Folk singer Susan Boyer Haley.

8:00 Evening Concert
Local costs for part of this program are paid for by a grant from H. A. Manning Co., Bellows Falls.
Philadelphia Orchestra
Eugene Ormandy, conductor; Mark Kaplan, violin; PROKOFIEV: Concerto #1 in D for Violin and Orchestra, Op.19; SIBELIUS: Symphony #7 in D, Op.105.

10:00 Earplay
"My name is Bird McKai" by Anne Leaton. In this work by a Fort Worth, Texas, playwright, the metaphor of flying is used to signify a search for self-realization.

11:00 Music of the Italian Masters
The Emerging Verdi — "Il Corsaro" (1848).

12:00 Sign Off

Short Takes

Eleanor Luse, a VPR Board member, was honored during Commencement exercises at the University of Vermont with the award of an honorary degree. A speech pathologist and educator, Dr. Luse was a member of the UVM faculty from 1947 until her retirement when she became an emeritus professor in 1970. In recognition of her 30 years of service to Vermont through teaching and clinical work in speech pathology, UVM named its Center for Communication Disorders in her honor.

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We are delighted to learn that WVPR has been added to cable service offered by the St. Johnsbury Community Cable Corporation. In the communities of Lyndonville, St. Johnsbury, Passumpsic and Concord, cable subscribers can find us at 97 on the FM dial. Subscribers to the Upper Valley Cable Corporation in Wells River, Woodsville, N. H. and North Haverhill, N. H., can listen to VPR at 91.5 FM.

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The "Crossroads" special for June, scheduled on VPR for Wednesday, June 21, at 6:30 p.m., will look at Black Owned Businesses, from Multi-Million Dollar Operations to the Corner Grocery. Specifically, the program will investigate how black entrepreneurs acquire the necessary training and experience to get started and how they obtain adequate financing. In addition, examples of successful enterprises will be noted, along with the factors which made them so. Other focal points of the hour will be the pitfalls of beginning a new business, especially for blacks, the government as a source of loans and as a customer, and the role of black-owned businesses in the black community.

There's no need to miss all your favorite NPR programs while vacationing or travelling this summer. Copies are now available of a map locating all the National Public Radio stations throughout the country. Let us know if you'd like one before you start your trip.

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"Earplay," the original radio drama series produced for public broadcasting, has been named recipient of a 1977 Peabody Award for excellence in broadcasting. The Peabody Board cited "Earplay" for "consistently (representing) the highest quality of contemporary radio theatre for a national audience by commissioning works from among America's most talented authors and by employing top-flight talent. The quality of production, writing, acting, sound effects, music and direction adds up to a series of great distinction and provides a level of quality which has otherwise almost disappeared from radio broadcasting." "Earplay" is heard on VPR every Sunday evening at 10:00.

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Some old favorites appear in the June schedule of the two story-telling programs. Bill Cavness begins reading Jane Austen's "Pride and Prejudice" on June 21 on "Reading Aloud" weekdays at 12:30. And "Spider's Web" will reacquaint us with Rat, Toad, Mole and all the other denizens of the riverbank from Kenneth Grahame's "Wind in the Willows" beginning June 19 at 7:30 p.m. Lewis Carroll's "Alice in Wonderland" is scheduled for June 5 through 12 on "Spider's Web."

June Programs

12 Monday

6:00 Morning Glory
This program is made possible by a grant from Cray Petroleum Co. of No. Walpole, N.H.
Local news, weather, music and features, including arts and humanities features from National Public Radio.

7:00 Morning Pro Musica
Local costs for a portion of this program are paid for by a grant from the Norwich Wine and Cheese Shop.
C.P.E. BACH: Symphony in D; ALBINONI: Oboe concerto in D, Op.7, #6; HAYDN: Symphony #104 in d "London"; M. HAYDN: Quintet in G; VIVALDI: Violin concerto in g, Op.4, #6; CHOPIN: Preludes, Op.28; BRAHMS: Alto Rhapsody, Op.53; FALLA: The Three-Cornered Hat; VILLA-LOBOS: Concerto for guitar & small orchestra; BOLLING: Concerto for classic guitar & jazz piano.

12:00 News

12:15 Prime Time
News and features of special interest to older people, produced by the American Association for Retired Persons.

12:30 Reading Aloud
"Daughter of Time" by Josephine Tey.

1:00 Afternoon Music
A portion of this program is made possible by a grant from Al Alden's, Inc., of White River Junction.
BUSH: Music for Orchestra; MACDOWELL: Piano Concerto #2 in d, Op.23; PACHELBEL: Prelude in D; Jesus Christus Unser Heiland; KENTON: Jazz.

4:00 Voices in the Wind

5:00 All Things Considered
Local costs for portions of this program are paid for by a grant from the First Vermont Bank and Trust Co.

6:30 Options in Education
Minimum competency. Thirty-one states have legislated minimum standards for graduation or promotion from one grade to the next. Who sets the standards and how will competence be determined? (Part II of II)

7:30 Spider's Web
"Alice in Wonderland" by Lewis Carroll concludes.

8:00 Evening Concert
Musica da Camera
International Chamber Music Festival with Saulesco String Quartet, HAYDN: Quartet in C, Op.76, #3 "Emperor"; LARSSON: String Quartet #3, Op.65; VERDI: String Quartet in e; Trio Elvetico, CLEMENTI: Trio in D, Op.22, #1; WEBER: Trio in g, Op.63; KELTERBORN: Five Fantasies for Flute, Cello and Piano.

10:00 Jazz with Bill Cole
Featuring music of South America.

12:00 Sign Off

13 Tuesday

6:00 Morning Glory

7:00 Morning Pro Musica
Local costs for part of this program are paid for by a grant from the Burlington Savings Bank.
DIEUPART: Premiere Suite; ALBINONI: Concerto in A for Strings & continuo, Op.7, #7; BACH: Bouree & Gigue; KUHLAU: Grand sonate, Op.69 for flute & piano; MOZART: Serenade in G, K.525 "Eine kleine Nachtmusik"; VIVALDI: Violin concerto in C, Op.4, #7; DVORAK: String quartet #2 in d, Op.34; SMETANA: The Moldau; VERDI: I Vespri Siciliani Highlights; STRAVINSKY: Les Noces (for Orchestra); BOLLING: Suite for Flute & Jazz Piano.

12:00 News

12:15 BBC Profile
Radio portraits of the up-and-coming and the famous from all walks of life.

12:30 Reading Aloud
"Daughter of Time" by Josephine Tey.

1:00 Afternoon Music
A portion of this program is made possible by a grant from the Dartmouth National Bank in Hanover.
HOLST: St. Paul's Suite; MAYER: Octagon for Piano and Orchestra; PACHELBEL: Fantasia in g; Three Fugues on the Magnificat; KENTON: Jazz.

4:00 Radio Smithsonian
The Stationary Ark. Gerald Durrell, naturalist and author, describes his passion for animals and his efforts to save endangered species. Football in Perspective. The mystical role of football in American life, explored by author George Plimpton and sportswriter Shirley Povich.

4:30 BBC Science Magazine

5:00 All Things Considered
Local costs for a portion of this program are paid for by a grant from The Claremont Savings Bank, Claremont, N.H.

6:30 Vermont Public Radio Forum: Cross Currents
This program is made possible by a grant from the Vermont Council on the Humanities and Public Issues.
The Russian People; The Soviet Mind. Part two of a four-part series recorded at Vermont College.

7:30 Spider's Web
Animal Make-Up Stories with storyteller Mr. Dick.

8:00 Evening Concert
Chicago Symphony
Carlo Maria Giulini, conductor; Pina Carmirelli, violin; BEETHOVEN: "Egmont" Overture, from Op.84; BEETHOVEN: Violin Concerto in D, Op.61; SCHUBERT: Symphony #4 in c, D.417 "Tragic."

10:00 Jazz with Bill Cole
Featuring music of South America.

12:00 Sign Off

14 Wednesday

6:00 Morning Glory

7:00 Morning Pro Musica
BEETHOVEN: Six Bagatelles, Op.126; ALBINONI: Concerto in D for 2 oboes, strings & continuo, Op.7, #8; L'OEILLET: Sonata in G for recorder & guitar; HANDEL:Sonata in B flat for cello & harpsichord; BACH: Concerto in C for 3 pianos, BWV 1064; VIVALDI: Violin concerto in d, Op.4, #8; PROKOFIEV: Romeo and Juliet Ballet Suite; FALLA: The Three Cornered Hat; CASTELNUOVO-TEDESCO: Guitar concerto in D, Op.99; ELGART: A Life.

12:00 News

12:15 Agriculture USA

12:30 Reading Aloud
"Daughter of Time" by Josephine Tey.

1:00 Afternoon Music
ARNOLD: Symphony #3; MARTIN: Ballade for Piano and Orchestra; PACHELBEL: Partita: Ach, was soll ich Sunder machen; KENTON: Jazz.

4:00 Jazz Revisited
Parallels. Two versions each of three different songs.

4:30 The Lone Ranger

5:00 All Things Considered
Local costs for a portion of this program are paid for by a grant from Chronicle Press, Windsor.

6:30 Options
Jazzman Joe Darensbourg. Clarinetist Joe Darensbourg has played with everyone from Doctor Moon's Medicine Show to Louis Armstrong.

7:30 Spider's Web
Animal Make-Up Stories with storyteller Mr. Dick.

8:00 Evening Concert
New York Philharmonic
Andre Kostelanetz, conductor; Ruth Welting, soprano; OFFENBACH: "La Belle Helene" Overture; DEBUSSY: Fetes, Nocturnes; BERLIOZ: Roman Carnival, Overture; RAVEL: La Valse.

10:00 Jazz with Bill Cole
Featuring music of South America.

12:00 Sign Off

15 Thursday

6:00 Morning Glory

7:00 Morning Pro Musica
Local costs for a portion of this program are paid for by a grant from the Burlington Savings Bank.
HAYDN: Sonata in E flat for violin, cello, 2 horns & harpsichord; ALBINONI: Oboe concerto in F, Op.7, #9; TELEMANN: Suite in a for flute & strings; BOCCHERINI: Quintet in C; VIVALDI: Violin concerto in F, Op.4, #9; GRIEG: Norwegian Dance, Op.35, #2; GRIEG: Peer Gynt Suite #1; GRIEG: Solveig's Lullaby; GRIEG: Un Reve; GRIEG: Sonata in G for violin & piano, Op.13; SCOTT: Piano concerto #2; TCHAIKOVSKY: Slavonic March, Op.31; SALLINEN: Sinfonia; RUSSO: Three Pieces for Blues Band & Symphony Orchestra, Op.50; Washburn Symphony for Band.

12:00 News

12:15 World of Education
Trends and techniques, sometimes controversial, in teaching at all levels.

12:30 Reading Aloud
"Daughter of Time" by Josephine Tey.

1:00 Afternoon Music
DELIUS: Brigg Fair; BARTOK: Rhapsody for Piano and Orchestra, Op.1; PACHELBEL: Allein zu dir, Herr Jesu Christ; Toccata in c; KENTON: Jazz.

4:00 A Note to You
Analysis of BERLIOZ: Damnation de Faust (Part VIII).

4:30 You Bet Your Life: Groucho Marx

5:00 All Things Considered
Local costs for a portion of this program are paid for by a grant from Vermont Log Homes.

6:00 Reporters' Notebook
Audio notes on local issues of current interest as compiled by newspaper reporters Ned Lamont, Art Silverman and friends.

6:30 National Town Meeting

7:30 Spider's Web
Animal Make-Up Stories with storyteller Mr. Dick.

8:00 Evening Concert
International Concert Hall
Berlin Philharmonic Orchestra, Lorin Maazel, conductor; MOZART: Symphony #35 in D, K.385; BLACHER: Variations on a Theme of Paganini; DVORAK: Symphony #9 in e "From the New World."

10:00 Jazz with Bill Cole
Featuring music of South America.

12:00 Sign Off

16 Friday

6:00 Morning Glory

7:00 Morning Pro Musica
CORELLI: Sonata in F for recorder & continuo; ALBINONI: Concerto in B flat for strings & continuo, Op.7, #10; HANDEL: Trio sonata #1 in B flat; JACOTIN/CADEAC: Je suis desheritee; LOEILLET: Flute sonata in f, Op.4, #11; BACH: Sonata in c for violin & harpsichord, BWV1017; VIVALDI: Violin concerto in c, Op.4, #10; RAVEL: Gaspard de la nuit; BOCCHERINI: Quintet #77 in D "del fandango"; RACHMANINOFF: Rhapsody on a Theme of Paganini, Op.43; DE CURTIS: 'A Canzone 'e Napule; GERSHWIN: Rhapsody in Blue; MILHAUD: La Creation du Monde.

12:00 News

12:15 Guitar Notebook
Tom Stone: New Concepts for the Guitar. The inventor of the interchangeable fingerboard for the guitar explains and demonstrates his astonishing innovation which allows one to play music using scales from any culture in the world on the same guitar.

12:30 Reading Aloud
"Daughter of Time" by Josephine Tey.

1:00 Afternoon Music
VAUGHAN WILLIAMS: Symphony #6 in e; STRAVINSKY: Capriccio for Piano and Orchestra; PACHELBEL: Da Jesus an dem Kreuze stund; Allein Got in der Hoh sei Ehr; KENTON: Jazz.

4:00 Weekend: A Magazine of the Local Arts
This program is made possible by a grant from Peel Gallery of Fine Art, Danby.

5:00 All Things Considered
Local costs for a portion of this program are paid for by a grant from the Bellows Falls Trust Co.

6:30 In The Tradition: Folk Music

7:00 World of Books

7:30 Spider's Web
Animal Make-Up Stories with storyteller Mr. Dick.

8:00 Evening Concert
New England Conservatory
Contemporary Music Ensemble.

10:00 Jazz with Bill Cole
Featuring music of South America.

12:00 Midnight Special
Musical farce, show tunes, satires hosted by Norman Pelligrini and Ray Nordstrand.

1:00 Sign Off

Since the Guide is printed several weeks in advance, some last minute listings may not be included. Also, VPR may occasionally pre-empt regular programming for special news or events. If you have a question about programming, call 802-674-6772; we'll be very glad to help you!

17 Saturday

7:00 Morning Pro Musica
Local costs for part of this program are paid for by a grant from the Green Mountain Bank, Bondville.
BACH: Violin concerto in a, BWV1041; SCOTT: Early One Morning; VIVALDI: Concerto in C for violin, 2 string choirs, and 2 harpsichords; Music of the Netherlands by the Early Music Consort of London; SCHUBERT: Piano sonata in c, D.958; PACHELBEL: Kanon in D; MENDELSSOHN: Octet for strings, Op.20; TCHAIKOVSKY:"Romeo & Juliet" Overture; SMETANA: From Bohemia's Meadows and Forests; BEETHOVEN: Symphony #5 in c, Op.67.

12:00 Public Access
Bob Northrop, vice president of the Vermont Mozart Festival.

12:30 Folkmusic and Bernstein
Traditional Drumming: Spanish Caribbean and Indian. In India, playing the tabla is considered a fine art. In Puerto Rico and Cuba, playing the conga drum is considered a folk art. Both, it seems are equally complex.

1:30 Saturday Afternoon at the Opera
GERSHWIN "Porgy and Bess." Summertime and the livin' is easy . . . .

6:00 All Things Considered: Weekend Version

7:00 Pauline Frederick and Colleagues
Local costs for this program are paid for by a grant from the Ashuelot National Bank of Keene.

7:30 Something Fine: Folk Music

8:30 Evening Concert
Local costs for a portion of this program are paid for by a grant from the Proctor Trust Co.
Boston Symphony Orchestra
James Levine, conductor; Kathleen Battle, soprano; Maria Ewing, mezzo-soprano; Philip Creech, tenor; John Cheek, baritone; Tanglewood Festival Chorus, John Oliver, conductor; MOZART: Mass in c, K.427 "The Great"; VERDI: Four Sacred Pieces.

10:30 Vermont Artists IN PERFORMANCE
Local costs for portions of this program are paid for by a grant from All Seasons Construction of Springfield.
The Jon Weber Trio recorded live at Bentley's in Woodstock. This special on-location recording includes jazz standards and improvisational pieces. Jon Weber, guitar and piano; Tom Caselli, drum; and Faisal Contessa, bass, are joined by Ron Hadley, electric guitar.

12:00 Hall of Fantasy
The Return from Death.

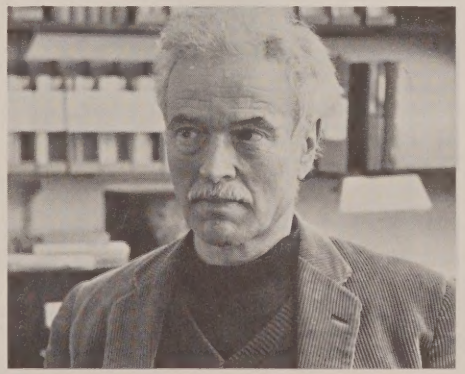
12:30 The Man Called X

1:00 Sign Off

18 Sunday

7:00 Morning Pro Musica
A Special Father's Day Program: A SCARLATTI: Cantata "Clori e Lisa"; D SCARLATTI: Sonatas for harpsichord; P. SCARLATTI: Toccata in g; J. S. BACH: Mass in g, BWV235; C. P. E. BACH: Vier kleine Duetten; W. F. BACH: Sonata for harpsichord, flute, violin & cello; J. C. BACH: Quintet in D, Op.11, #6; J. F. F. BACH: Sonata in C for flute, oboe, obbligato harpsichord & cello; W. F. E. BACH: Sextet in E flat for clarinet, 2 horns and strings; L. MOZART: Sinfonia di Camera in D for horn, violin, 2 violas & continuo; W. A. MOZART: Symphony #21 in A, K.134; F. X. MOZART: Piano concerto in C, Op.14; J. V. STAMIC: Clarinet concerto in B flat; K. STAMITZ:Sinfonia concertante in D; J. STRAUSS, SR.: Radetsky March; JOHANN, JOSEF & EDUARD STRAUSS: Schuetzenquadrille.

12:00 Boston Pops



***Will Curtis**, host of* The Nature of Things, *a mini-program heard three times daily, Monday, Wednesday and Friday.*

Local costs for this program are paid for by a grant from the Savings Bank of Walpole, N.H.
Arthur Fiedler, conductor; Sharon Zuckerman, flute; Thomas Stumpf, piano; DELIBES: Procession of Bacchus, from "Sylvia"; SULLIVAN: Overture to "The Pirates of Penzance"; MARTIN: Ballade for Flute, Strings and Piano; BRAHMS: Hungarian Dances #5 and #6; SCHUMANN: Piano Concerto in a.

2:00 Folk Festival USA
Local costs for a portion of this program are paid for by a grant from Shiretown, Inc., Woodstock.
Vibration and Echo: Festac '77. From the Nigerian National Theatre in Lagos, Nigeria, come highlights of the 1977 Second World Black and African Festival of Arts and Culture. Featured on this special program will be the great South African singer Miriam Makeba, "The Mighty Sparrow"— Calypso King from Trinidad, the Trinidad and Tobago "All Stars" Steel Band, "Space Music" by Sun Ra, and musicians from all over the African continent.

4:00 Vermont Public Radio Forum
This program is made possible by a grant from the Vermont Council on the Humanities and Public Issues.
This is a repeat of Tuesday's program.

5:00 Concert Hour

6:00 All Things Considered: Weekend Version

7:00 Legendry: VPR Celebrity Series
Senator Edward Janeway of South Londonderry (Part I of II).

7:30 Chelsea House: Folk Music
Purly Gates Band.

8:00 Evening Concert
Philadelphia Orchestra
Eugene Ormandy, conductor, William Stokking, cello; Anthony Gigliotti, clarinet; HONEGGER: Pacific, 231 Movement Symphonique; HINDEMITH: Concerto for Clarinet and Orchestra; LALO: Concerto in d for Violincello and Orchestra; ELGAR: Variations on an Original Theme, Op.36 "Enigma."

10:00 Earplay
"The Day John William Fell Down the Stairs and Died" by James W. Nichol. John William Elliott stole from his father in Glasgow and ran away to America. Though he stayed in the sleepy little town of Kingforks and started a dynasty, he was on the run to his dying day.

11:00 Music of the Italian Masters
The Emerging Verdi—"La Battaglia di Legnano" (1849).

12:00 Sign Off

Development Update

The most exciting development to relate on this page is, of course, our Marathon which, as indicated on page one, was a great success. No event of this kind is successful, however, without the help of many, many, many people and we want to thank everyone who helped out.

The volunteers who came by and worked long hours include: Howard Stearns, Sue Barnard, Carla Kirkland, Thomas Clark, Carolyn Boeri, Eileen Deutsch, Rick Campanelli, Hal Hills, Ellen Hills, Judy Claghorn, Phoebe Phillips, Annmarie Janenko, Ellen Harrison, Marcella Reid, Marcia Sullivan, Ellen Yahn, Ned Lamont, Randy Collyer, Mark Goldring, Dorothy Gannon, David Ehrlich, Marcella Ehrlich, Bob Strosahl, Nancy Nye, Tim Etchells, Peter Rompler.

And we want to thank the following businesses who donated food for the hard-working volunteers and staff: Martha Brown of Brattleboro for "Martha's Cookies," Dunkin' Donuts of Claremont, Penelope's of Springfield, Dubey's Pizza of Windsor, Peter Christian's of Hanover, The Brick House Bakery of Springfield, Hi Kyung Brandt of Putney for egg-rolls, Idlenot Dairies, Windsor Station.

We are also very happy to welcome the following businesses to the ranks of Vermont Public Radio underwriters: The Green Mountain Bank of Bondville; The Dartmouth Savings Bank of Hanover, N. H.; The Burlington Savings Bank; Dartmouth Travel Bureau of Hanover, N. H.; Peel Gallery of Fine Art, Danby.

As usual, we are pleased to recognize all of the business underwriters who support Vermont Public Radio:

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The Bed Post, White River Junction
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Cray Petroleum Co., No.Walpole, N.H.
Dartmouth National Bank, Hanover
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Valley Publishing Co., West Lebanon
Vermont Business World
Vermont Country Store at Weston and Rockingham, an Orton Family Business
Vermont Log Buildings, Inc., Hartland
Vermont National Bank
White River Valley Herald, Randolph
Windsor Federal Savings and Loan

19 Monday

6:00 Morning Glory
This program is made possible by a grant from Cray Petroleum Co. of No. Walpole, N.H.
Local news, weather, music and features, including arts and humanities features from National Public Radio.

7:00 Morning Pro Musica
Local costs for a portion of this program are paid for by a grant from the Norwich Wine and Cheese Shop.
J. STAMITZ: Symphony in D, Op.3, #2; ALBINONI: Concerto in C for 2 oboes, strings & continuo, Op.7, #11; SAINT SAENS: Romance for horn & piano; VIOTTI: Concerto in A; J.C.F.BACH: Quartet in C; PACHELBEL: Was Gott tut, das ist wohlgetan: BEETHOVEN: Variations in E flat on Bei Maennern, welche Liebe fuehlen; VIVALDI: Violin concerto in D, Op.4, #11; SCOTT: Piano sonata #3; KOVATS: Three movements for guitar; JACOB: Variations for recorder & harpsichord; TCHAIKOVSKY: Three Melodies; LISZT: Piano concerto #1 in E flat; HEUSSENSTAMM: Tetralogue for four clarinets & percussion; ROSSINI: La Donna del Lago: Tanti affetti in tal momento; BRUCKNER: Symphony #2 in c.

12:00 News

12:15 Prime Time
News and features of special interest to older people, produced by the American Association for Retired Persons.

12:30 Reading Aloud
"Daughter of Time" by Josephine Tey.

1:00 Afternoon Music
Portions of this program are made possible by a grant from Unified Data Products Corp. of Vt. in memory of George Firmes and Imperial Printers of Hartford.
MOERAN: Sinfonietta; CASADESUS: Concerto for Three Pianos and Strings; FARNABY: Bony Sweet Robin; BYRD: Miserere; Jazz.

4:00 Voices in the Wind

5:00 All Things Considered
Local costs for portions of this program are paid for by a grant from the First Vermont Bank and Trust Co.

6:30 Options in Education
Poor Children and the Federal Government. Congress is rewriting the Elementary and Secondary Education Act (ESEA).

7:30 Spider's Web
"Wind in the Willows" by Kenneth Grahame begins.

8:00 Evening Concert
Musica da Camera
International Chamber Music Festival with Trio Elvetico, HAYDN: Trio in D, #30; HUMMEL: Trio, Op.78; MARTINU: Trio; Saulesco String Quartet, CARLSTEDT: String Quartet #4; SHOSTAKOVICH: String Quartet #4 in D, Op.83.

10:00 Jazz with Bill Cole
Featuring music of native Americans: north and south (Indians).

12:00 Sign Off

20 Tuesday

6:00 Morning Glory

7:00 Morning Pro Musica
Local costs for part of this program are paid for by a grant from the Burlington Savings Bank.
J. STAMITZ: Symphony in G; ALBINONI: Oboe concerto in C, Op.7, #12; TELEMANN: Horn concerto in D; BEETHOVEN: Piano sonata in E flat, Op.81a "Les Adieux"; J.C.F.BACH: Sonata in A for violin, viola, obbligato harpsichord & cello; BIBER: Sonata IV; BEETHOVEN: Twelve variations in F on Ein Maedchen oder Weibchen; VIVALDI: Violin concerto in G, Op.4,#12; MOZART: String quartet in E flat, K.428; JANACEK: Mladi; LISZT: Piano concerto #2 in A; OFFENBACH: La Belle Helene Overture; TCHAIKOVSKY: Eugen Onegin: Faint Echo of My Youth; BAX: Symphonic Poem - Tintagel; SCHUBERT: Piano sonata in a, Op.143; FRANCK: Symphonic Variations for piano & orchestra; ZAIMONT: Songs of Innocence; WAGNER: The Flying Dutchman Overture.

12:00 News

12:15 BBC Profile
Radio portraits of the up-and-coming and the famous from all walks of life.

12:30 Reading Aloud
"Daughter of Time" by Josephine Tey.

1:00 Afternoon Music
A portion of this program is made possible by a grant from The Bed Post, White River Junction.
BRITTEN: Hymn to St. Cecilia; BARTOK: Piano Concerto #3; BULL: In Nomine; Jazz.

4:00 Radio Smithsonian
Theater Now. A discussion by John Houseman, producer, director, writer and actor. Art on the Land. A look at the contemporary phenomenon of land project art, with artist James Pierce and John Beardsley of the Smithsonian's Hirshhorn Museum.

4:30 BBC Science Magazine

5:00 All Things Considered
Local costs for a portion of this program are paid for by a grant from The Claremont Savings Bank, Claremont, N.H.

6:30 Vermont Public Radio Forum: Cross Currents
This program is made possible by a grant from the Vermont Council on the Humanities and Public Issues.
The Russian People; The Soviet Mind. Part three of a four-part series recorded at Vermont College.

7:30 Spider's Web
"Wind in the Willows" by Kenneth Grahame.

8:00 Evening Concert
Chicago Symphony
Leonard Slatkin, conductor; Bruno Leonardo Gelber, piano; DRUCKMAN: "Chiaroscuro"; MOZART: Piano Concerto #26 in D, K.537 ("Coronation"); SIBELIUS: Symphony b#1 in e, Op.39.

10:00 Jazz with Bill Cole
Featuring music of native Americans: (Indians).

12:00 Sign Off

21 Wednesday

6:00 Morning Glory
This program is made possible by a grant from Vermont Country Store at Weston and Rockingham, an Orton family business.

7:00 Morning Pro Musica
A Special Program in observance of the Summer Solstice; J. STAMITZ: Sinfonia Pastorale in D, Op.4,#2; Summer is

Icumen In; Summer is Icumen In; VIVALDI: Concerto in g, Op.8, #2 "Summer"; VIVALDI: Concerto in g, Op.8, #2 "Summer"; POLIN: Summer Settings - Suite for harp; J.C.F.BACH: Quartet in B flat for oboe, violin, viola & cello; J.S.BACH: Brandenburg concerto #4 in G, BWV1049; TCHAIKOVSKY: June - Barcarolle; TCHAIKOVSKY: June -Barcarolle; DELIUS: Midsummer Song & To be Sung of a Summer Night on the Water; DELIUS: Two Aquarelles; DELIUS: A Song of Summer; Three Hungarian Folk Songs of Summer; BUCCI: Tale for a Deaf Ear: Summer; BARBER: Summer Music, Op.31; ELGAR: As Torrents in Summer; GLINKA: Summer Night in Madrid; HONNEGGER: Pastoral d'Ete; BUTTERWORTH: On the Idle Hill of Summer; ERB: Summer Music; KODALY: Summer Evening for orchestra; PROKOFIEV: Summer Day Suite, Op.65; MENDELSSOHN: Incidental Music to A Midsummer Night's Dream.

12:00 News

12:15 Agriculture USA

12:30 Reading Aloud
"Pride and Prejudice" by Jane Austen begins.

1:00 Afternoon Music
A portion of this program is made possible by a grant from the Dartmouth National Bank, Hanover.
BERKELEY: Symphony #3; HUMMEL: Double Concerto in G; BYRD: Fantasia; PHILIPS: Pavana; Jazz.

4:00 Jazz Revisited
Classical and semi-classical compositions as interpreted by the Artie Shaw Orchestra.

4:30 The Lone Ranger
Part of this program is made possible by a grant from the Chronicle Press, Windsor.

5:00 All Things Considered

6:30 Crossroads
Black Owned Businesses, from Multi-Million Dollar Operations to the Corner Grocery.

7:30 Spider's Web
"Wind in the Willows" by Kenneth Grahame.

8:00 Evening Concert
New York Philharmonic
James Levine, conductor; Lynn Harrell, cello; PROKOFIEV: Sinfonia Concertante; SCHUBERT: Symphony #9.

10:00 Jazz with Bill Cole
A portion of this program is made possible by a grant from Fletcher Manley Photography Custom Color Separation, Chester.
Featuring music of native Americans: (Indians).

12:00 Sign Off

22 Thursday

6:00 Morning Glory

7:00 Morning Pro Musica
Local costs for a portion of this program are paid for by a grant from the Burlington Savings Bank.
J. STAMITZ: Symphony in A; BERLIOZ: Damnation of Faust; Dance of the Sylphs; ABEL: Concerto in B flat for violin, oboe, clarinet & orchestra; OBRECHT: Ic draghe de mutze clutze; Waelrant; Als ic u vinde; J.C.F.BACH: Sextet in C; VIVALDI: Concerto in g for strings; HAYDN: Symphony #100 in G; PLESHAKOV: Suite Polonaise - 10 Regional Dances; IBERT: Le Petit Ane Blanc; LISZT: Hungarian Rhapsody #4 in d; PAGANINI: Violin concerto #4 in d; ORNSTEIN: Sonata for cello & piano; DVORAK: Symphony #8 in G, Op.88.

12:00 News

12:15 World of Education
Trends and techniques, sometimes controversial, in teaching at all levels.

12:30 Reading Aloud
"Pride and Prejudice" by Jane Austen.

1:00 Afternoon Music
DELIUS: Intermezzo from "Fennimore and Genda"; BERNSTEIN: Age of Anxiety; FARNABY: Loth to Depart; BULL: In Nomine; Jazz.

4:00 A Note to You
Analysis of BERLIOZ: Damnation de Faust (Part IX).

4:30 You Bet Your Life: Groucho Marx

5:00 All Things Considered
Local costs for a portion of this program are paid for by a grant from Vermont Log Homes.

6:00 Reporters' Notebook
Audio notes on local issues of current interest as compiled by newspaper reporters Ned Lamont, Art Silverman and friends.

6:30 National Town Meeting
Developing Nations of the World. With Barbara Ward (Baroness Jackson of Lodsworth), British economist.

7:30 Spider's Web
"Wind in the Willows" by Kenneth Grahame.

8:00 Evening Concert
International Concert Hall
Cracow Philharmonic Orchestra and Chorus, Jerzy Katlewicz, conductor; SIBELIUS: En Saga, Op.9; CHOPIN: Piano Concerto #1 in e, Op.11; SZYMANOWSKI: Symphony #3 "Song of the Night," Op.27.
NPR Studio Concert Hall
Finnish Radio Symphony Orchestra, Okko Kamu, conductor; SIBELIUS: Symphony #3 in C, Op.52.

10:00 Jazz with Bill Cole
Featuring music of native Americans: (Indians).

12:00 Sign Off

23 Friday

6:00 Morning Glory

7:00 Morning Pro Musica
Local costs for a portion of this program are paid for by a grant from Miller Automobile Co., White River Junction.
J. STAMITZ: Symphony in B flat; PURCELL: The Virtuous Wife - Suite for Strings; ZELENKA: Sinfonia concertante; J.C.F.BACH: Trio sonata in A for flute, violin & continuo; MORLEY: Come, sorrow, come; BONONCINI: Sinfonia da chiesa a quattro, Op.5, #1; VIVALDI: Concerto in A for 2 orchestras; BARTOK/SZIGETI: Hungarian Folk Tunes; STRAUSS: Artist's Life Waltz, Op.316; MOZART: String quintet in g, K.516; BRAHMS: Zigeunerlieder, Op.103; SCHUMANN: Kreisleriana, Op.16; BLITZSTEIN: The Airborne Symphony.

12:00 News

12:15 Guitar Notebook
American Guitar Virtuosos. Interviews and performances by three of America's best-known guitar virtuosos, Alice Artz, Michael Lorimer and Christopher Parkening.

12:30 Reading Aloud
"Pride and Prejudice" by Jane Austen.

1:00 Afternoon Music
VAUGHAN WILLIAMS: Sinfonia Antarctica; STRAVINSKY: Concerto for Piano and Wind Instruments; FRANCK: Chorale #3 in a; Jazz.

4:00 Weekend: A Magazine of the Local Arts

5:00 All Things Considered
Local costs for a portion of this program are paid for by a grant from the Bellows Falls Trust Co.

6:30 In The Tradition: Folk Music

7:00 Vermont Artists IN PERFORMANCE
This program is made possible by a grant from the Vermont Council on the Arts.
Geof Hewitt, Calais, poet, reads from his new book "Just Worlds."

7:30 Spider's Web
"Wind in the Willows" by Kenneth Grahame.

8:00 Evening Concert
New England Conservatory Symphony Orchestra
Tibor Pusztai, conductor; TCHAIKOVSKY: Serenade for Strings; BARTOK; Piano Concerto #3; DESOMERY: Chamber Symphony; HINDEMITH: Symphony Mathis der Maler.

10:00 Jazz with Bill Cole
Featuring music of native Americans: (Indians).

12:00 Midnight Special
Musical farce, show tunes, satires hosted by Norman Pelligrini and Ray Nordstrand.

1:00 Sign Off

24 Saturday

7:00 Morning Pro Musica
BUEHLER: Grand sonata in E flat for piano, clarinet, 2 horns & strings; DIETER: Concerto Concertante in D; TURINI: Sonata in a for 2 violins & continuo; WAGENSEIL: Divertimento in F; DE LAVIGNE: Sonata in C for recorder & continuo "La Barssan"; VIVALDI: Invicti Bellate; C.P.E. BACH: Orchestral Symphony #3 in F; MESSIAEN: Eight Preludes; ENESCO: Roumanian Rhapsody #1 in A; GILBERT & SULLIVAN: "Patience".

12:00 Public Access
Are Vietnam Veterans Ignoring the GI Bill? Staff at the Veterans' Administration Center in White River Junction will try to resolve this question through interviews with Vermont veterans and others interested in veterans' education. They will also try to suggest ways Vermont veterans can make use of the GI Bill.

12:30 Folkmusic and Bernstein
Folklorist Maury Bernstein talks with members of a musical ensemble based in the midwest and specializing in traditional Irish instrumental music and unaccompanied vocals. They play jigs, reels, hornpipes and present traditional ballads in a program recorded in an Irish kitchen.

1:30 Saturday Afternoon at the Opera
WAGNER: "Die Meistersinger." Wagner's one comedy actually is a serious counterattack upon hollow academic art in general and, in particular, upon the revolutionary musical criticism of Edward Hanslick who started an aesthetic fight with the composer. With this opera Wagner is clearly the victor.

6:00 All Things Considered: Weekend Version

7:00 Pauline Frederick and Colleagues
Local costs for this program are paid for by a grant from the Ashuelot National Bank of Keene.

7:30 Something Fine: Folk Music

8:30 Evening Concert
Local costs for a portion of this program are paid for by a grant from the Proctor Trust Co.
Boston Symphony Orchestra
Gennady Rozhdestvensky, conductor; MOZART: Symphony #38 in D, K.504 "Prague"; SHOSTAKOVICH: Symphony #4, Op.43.

10:30 Jazz Alive
Local costs for portions of this program are paid for by a grant from All Seasons Construction of Springfield.
Oscar Peterson and Friends/Ray Bryant/Dizzy Gillespie/Benny Carter. Piano genius Oscar Peterson jams with trumpeters Dizzy Gillespie and Clark Terry, saxophonist Eddie "Lockjaw" Davis and bassist Niels Pederson. Ray Bryant solos on piano and then joins saxophonist Benny Carter. (Recorded at the 11th Montreux Jazz Festival in Switzerland in July, 1977.)

12:00 Hall of Fantasy
He Who Follows Me.

12:30 The Man Called X

1:00 Sign Off

25 Sunday

7:00 Morning Pro Musica
MOZART: Adagio in E, K.261; J.C.BACH: Quintet in F; SCHEIDT: Renaissance Dances for organ; VIVALDI: Oboe concerto in D, RV 453; BACH: Mass in G, BWV236; CHARPENTIER: "Louise".

12:00 Boston Pops
Local costs for this program are paid for by a grant from the Savings Bank of Walpole, N.H.
Arthur Fiedler, conductor; Emanuel Borok, violin; ROSSINI: Overture to "William Tell"; SAINT SAENS: Bacchanale, from "Samson and Delilah"; GRIEG: Suite from "Peer Gynt" #1; RAVEL: Bolero; BOCK: Selections from "Fiddler on the Roof."

2:00 Folk Festival USA
The 25th Annual Florida Folk Festival. The rich heritage of the state of Florida comes alive among the oaks and Spanish moss on the banks of the Suwanee River during the Silver Jubilee of this Florida folk festival. Featured are performances by Florida-born Gamble Rogers, Will McLean, the "Poet Laureate of the Cracker Culture" Frogsmith, Don Grooms, and Florida Folk Festival matriarch "Cousin" Thelma Boltin.

4:00 Vermont Public Radio Forum
This program is made possible by a grant from the Vermont Council on the Humanities and Public Issues.
This is a repeat of Tuesday's program.

5:00 Concert Hour

6:00 All Things Considered: Weekend Version

7:00 Legendry: VPR Celebrity Series
Senator Edward Janeway of South Londonderry (Part II of II).

7:30 Chelsea House: Folk Music
Dulcimer player Kevin Roth.

8:00 Evening Concert
Local costs for part of this program are paid for by a grant from H. A. Manning Co., Bellows Falls.
Philadelphia Orchestra
Eugene Ormandy, conductor; Beverly Sills, soprano; BRAHMS: Academic Festival Overture, Op.80; HANDEL: "Let the Bright Seraphim" from "Samson"; ADAM/WENDELKEN/WILSON: Variations on a Theme of Mozart "Ah, vous, dirai-je, maman"; DEBUSSY: Iberia; MEYERBEER: "Dinorah": Ombre leger; DONIZETTI: "Daughter of the Regiment": Chacun le sait; THOMAS: "Mignon": Je suis Totamoa; RESPIGHI: The Pines of Rome.

10:00 Earplay
"Kowalksi's Last Chance" by Leo Simpson. A whimsical comedy about leprechauns and New York cops.

11:00 Music of the Italian Masters
The Emerging Verdi — "Stiffelio"(1850); "Aroldo"(1857).

12:00 Sign Off

Feedback

Dear Sir:
I wish to compliment you on the poetry readings of inmates of the Vermont Correctional Center. Susan Wheeler should be praised for her handling of these programs.

Gertrude R. Bourne
Woodstock

Gentlemen:
Thank you for this afternoon's broadcast of "Parsifal," and my unequivocal admiration for Mr. Peter Fox Smith's scholarly, thoughtful and stimulating introduction and comments. . . (His) performance was music commentary at its best and, as such, its rarest. As for the broadcast as a whole, it was an example of what Public Radio can do if it will — and ought to do to compensate for the dreary mediocrity of so much that comes over the air. . . .

Abbott Rick
St. Johnsbury

To Listener Comment Dept.:
Since you so frequently ask for listener opinion, I'm prompted to submit the following: I'm an opera enthusiast. . . During the past few months I've been able to pick up a clearer signal from Windsor than previously from Amherst, Boston or Albany. Now, my point is *why* do you spoil it all in having, on your weekly program, "Saturday Afternoon at the Opera" a prerun of, very often, the very same opera? Either I must turn you off and come in again just as the New York broadcast begins, or I have my enjoyment of the live broadcast seriously impaired by an inferior and tiresome prerehash of the real thing. Just an opinion, but you asked.

Stewart Ross James
Richmond, N. H.

Attention Program Director:
. . . "Morning Glory" and "Pro Musica" are superb. . . The English network of the Canadian Broadcasting Corporation for years carried at 10:00 a.m. the BBC news. If that feed is available, I would welcome it as a replacement for one of the news spots on Pro Musica.
The Saturday operas are fine, and the simulcast of "Don Giovanni" was grand.
. . . Folk music, I regret to say, causes instant switching. Groucho Marx is no longer for us, and we hope the Lone Ranger will ride west, never to return.
Of course, we recognize that programming of necessity is a game of compromise and rejoice that you have come into our ken.

Frederick T. Rope
Westford

Dear VPR:
Your "Vermont Artists *In Performance*" — Dick McCormack — was tremendous! Please have more of this kind of music in this time slot! Also, Betty Smith is magnificent and a very fitting prologue to "Morning Pro Musica." . . . . the variety of the pieces (she plays) and the talk features and (her) own undeniably good taste (make her) show so fine. Getting up early is a lot easier now that "Morning Glory" is on the air. Thanks!

Linda Williamson
West Rutland

Hello:
Thank you for the pleasure you bring to me and my husband. We listen to "All Things Considered" just about every night and are also great fans of "Jazz with Bill Cole." That man seems to have something interesting to say about everything he plays.
We are not avid listeners, however, and I can tell you precisely *why* we are not. I'd like to hear more folk, bluegrass and blues. . . By the following "traditional" American, southern Vermont and New England, Canadian, and music from the British Isles, etc., has had, I would guess that there are a lot of people who enjoy the same kinds of music. When you think about your audience in rural Vermont and New Hampshire, I would think that you would try more to cater to our interests. How many of us really enjoy classical music all morning, afternoon, again in the evening, plus weekends? Phew. . . .
I'm really glad you're there. You've done a lot for the enrichment of our grey matter already. Thanks again.

Maura Morrison
Claremont, N. H.

89.5 WVPR

June Programs

26 Monday

6:00 Morning Glory
This program is made possible by a grant from Cray Petroleum Co. of No. Walpole, N.H.
Local news, weather, music and features, including arts and humanities features from National Public Radio.

7:00 Morning Pro Musica
Local costs for a portion of this program are paid for by a grant from the Norwich Wine and Cheese Shop.
HAYDN: Harpsichord concerto in C; CORBETTA: Suite in a for guitar; Concerto in B flat "Il barocco"; HANDEL: Harp concerto in B flat, Op.4, #6; ANON: La Manfredina & Rotta; J.C.F.BACH: Sonata in G for oboe, viola, harpsichord & cello; LECLAIR: Concerto for violin, strings & continuo, Op.10, #1; REINECKE: Flute concerto in D; BEETHOVEN: Rondino for 2 oboes, 2 clarinets, 2 horns & 2 bassoons; TCHEREPNINE: Tati-Tati; GLAZUNOV: Piano sonata #1 in B flat, Op.74; SCHOENBERG: Violin concerto, Op.36; VON SUPPE: Morning, Noon & Night in Vienna; VERDI: La Forza del Destino: Pace, pace, mio dio; SCHUMANN: Six Etudes in Canon Form, Op.56; ALWYN: Sinfonietta for strings.

12:00 News

12:15 Prime Time
News and features of special interest to older people, produced by the American Association for Retired Persons.

12:30 Reading Aloud
"Pride and Prejudice" by Jane Austen.

1:00 Afternoon Music
Portions of this program is made possible by a grant from the Randolph National Bank.
HOLST: Lyric Movement; FALLA: Nights in The Gardens of Spain; NIELSEN: Preludes for Organ, Op.51; KENTON: Jazz.

4:00 Voices in the Wind

5:00 All Things Considered
Local costs for portions of this program are paid for by a grant from the First Vermont Bank and Trust Co.

6:30 Options in Education
Community Control of Schools. How much control can parents have over their children's schools? Does "community" mean people who live near each other, or who share political and social viewpoints? Featuring radical critics of schools, including Jonathan Kozol, John Holt, Herb Kohl and Carl Marburger.

7:30 Spider's Web
"Wind in the Willows" by Kenneth Grahame.

8:00 Evening Concert
Musica de Camera
International Chamber Music Festival, with Quintette Pro Arte de Monte Carlo, SHOSTAKOVICH: Piano Quintet, Op.57; FRANK: Piano Quintet in F; Orford String Quartet, MORAWETZ: String Quartet #2 in A; BEETHOVEN: String Quartet #4 in c, Op.18.

10:00 Jazz with Bill Cole
Music of native Americans: north and south (Indians).

12:00 Sign Off

27 Tuesday

6:00 Morning Glory

7:00 Morning Pro Musica
Local costs for part of this program are paid for by a grant from the Burlington Savings Bank.
VIVALDI: Concerto in C for 2 orchestras; HAYDN: Fantasia in C; ALBINONI: Oboe concerto, Op.9, #2; BEETHOVEN: String duo; J.C.F.BACH: Sonata in F for flute & harpsichord; RAMEAU: Dances from Zoroastre; KOSA: Trio for 2 violins & viola; JOSQUIN: Alma redemptoris mater - Tu quae genuiste; MOZART: Divertimento in F, K.247 for string quintet & 2 horns; CHOPIN: Nocturnes, Op.9,#1, 2, & 3; STRAVINSKY: Symphony of Psalms; SCHUMAN: Concerto for violin & orchestra; VAUGHAN WILLIAMS: Symphony #4 in f; WEBER: Overture to "Der Freischuetz."

12:00 News

12:15 BBC Profile
Radio portraits of the up-and-coming and the famous from all walks of life.

12:30 Reading Aloud
"Pride and Prejudice" by Jane Austen.

1:00 Afternoon Music
LEES: Concerto for String Quartet and Orchestra; SAINT-SAENS: Piano Concerto #2 in g, Op.22; FRANCK: Chorale #2 in a; KENTON: Jazz.

4:00 Naturally Speaking
The Common Loon, Symbol of Wildness. Scott Sutcliffe, Director of the New Hampshire Loon Perservation Committee, will discuss the loon and its tenuous relationship to civilization and his group's efforts to save it as a nesting species.

4:30 BBC Science Magazine

5:00 All Things Considered
Local costs for a portion of this program are paid for by a grant from The Claremont Savings Bank, Claremont, N.H.

6:30 Vermont Public Radio Forum: Cross Currents
This program is made possible by a grant from the Vermont Council on the Humanities and Public Issues.
The Russian People; The Soviet Mind. Part four of a four-part series recorded at Vermont College.

7:30 Spider's Web
"Wind in the Willows" by Kenneth Grahame.

8:00 Evening Concert
Chicago Symphony
Sir Georg Solti, conductor; Kiri Te Kanawa, soprano; Bernd Weikl, baritone; Chicago Symphony Chorus; BRAHMS: "Tragic" Overture, Op.81; "Ein Deutsches Requiem," Op.45.

10:00 Jazz with Bill Cole
Featuring music of native Americans: (Indians).

12:00 Sign Off

28 Wednesday

6:00 Morning Glory

7:00 Morning Pro Musica
PURCELL: Overture (with Suite) in G; BIBER: Serenade in C "The Night Watchman"; BACH: Cantata BWV42: Sinfonia; VIVALDI: Concerto in F for 2 horns & strings, P.320; LOCATELLI: Sonata in D for flute & guitar, Op.2, #5; HENRY VIII: Songs & consort music; HANDEL: Concerto Grosso #8 in c; DEVIENNE: Symphonie concertante in G; ROUSSEAU: J'avais pris mes pantouflettes; Air de Chloe; ROUSSEAU: Le Devin de Village; POULENC: Sonata for cello & piano; SHATS: The Dnieper Cossacks; LISZT: A Faust Symphony.

12:00 News

12:15 Agriculture USA

12:30 Reading Aloud
"Pride and Prejudice" by Jane Austen.

1:00 Afternoon Music
ALWYN: Symphony #3; SHOSTAKOVICH: Concerto for Piano, Trumpet and Strings, Op.35; NIELSEN: Commotio, Op.58; KENTON: Jazz.

4:00 Jazz Revisited
Salutes to clubs and dance halls by jazz musicians.

4:30 The Lone Ranger
Part of this program is made possible by a grant from the Chronicle Press.

5:00 All Things Considered

6:30 Options
The Ancients and the Stars: Archeo-Astronomy. Ancient structures, such as Stonehenge and the Pyramids, and ancient records give scientists clues about the history of the universe, enabling them to draw conclusions about ancient civilizations.

7:30 Spider's Web
"Wind in the Willows" by Kenneth Grahame.

8:00 Evening Concert
New York Philharmonic
Eugen Jochum, conductor; HINDEMITH: "Mathis der Maler" Symphony; BEETHOVEN: Symphony #3 "Eroica."

10:00 Jazz with Bill Cole
Featuring music of native Americans: (Indians).

12:00 Sign Off

29 Thursday

6:00 Morning Glory

7:00 Morning Pro Musica
Local costs for a portion of this program are paid for by a grant from the Burlington Savings Bank.
TELEMANN: Sonata de concert in D; FUX: Constanza e Fortezza Suite; BACH: Partita #4 in D, BWV828; FRESCOBALDI: Air & Variations; MOZART: String quintet in C, K.515; VIVALDI: Concerto in B flat for 2 orchestras; DVORAK: Piano trio in e, Op.90 "Dumky"; SCRIABIN: Piano sonata #1 in f, Op.6; SHANKAR: Concerto for Sitar and Orchestra; MILHAUD: Divertissement en trois parties; PROKOFIEV: Russian Overture, Op.72; BEETHOVEN: Symphony #2 in D.

12:00 News

12:15 World of Education
Trends and techniques, sometimes controversial, in teaching at all levels.

12:30 Reading Aloud
"Pride and Prejudice" by Jane Austen.

1:00 Afternoon Music
DELIUS: Summer Night on the River; TOMASEK: Piano Concerto #1 in C, Op.18; SCHOENBERG: Variations on a Recitative; KENTON: Jazz.

4:00 A Note to You
Analysis of BERLIOZ: Damnation de Faust (Part X).

4:30 You Bet Your Life: Groucho Marx

5:00 All Things Considered
Local costs for a portion of this program are paid for by a grant from Vermont Log Homes.

6:00 Reporters' Notebook
Audio notes on local issues of current interest as compiled by newspaper reporters Ned Lamont, Art Silverman and friends.

6:30 National Town Meeting

7:30 Spider's Web
"Wind in the Willows" by Kenneth Grahame.

8:00 Evening Concert
International Concert Hall
Dresden National Orchestra, Herbert Blomstedt, conductor; KNAUER: Concert Variations for Orchestra; PROKOFIEV: Concerto #1 in D for Violin and Orchestra; MATTHUS: Concerto for Cello and Orchestra; HINDEMITH: Symphony "Mathis der Maler."

10:00 Jazz with Bill Cole
Featuring music of native Americans: (Indians).

12:00 Sign Off

30 Friday

6:00 Morning Glory

7:00 Morning Pro Musica
HAYDN: Piano sonata in E flat; VIVALDI: Concerto in d "Il Spanuolo"; BENDA: Five sonatinas; SCHMELZER: School of Fencing; TELEMANN: Suite in D for viola da gamba & strings; C.P.E. BACH: Flute concerto in G; MOZART: Piano concerto #20 in d, K.466; NIELSEN: Quintet for winds, Op.43; STRAVINSKY: The Firebird Ballet; BRAHMS/KREISLER: Hungarian Dance in f; GRANADOS: Spanish Dances #7 and #10; FALLA: Siete Canciones Populares Espanolas; DVORAK: Symphony #7 in d, Op.70.

12:00 News

12:15 Guitar Notebook
Jose Tomas on Segovia's Heritage. A Spanish master of the guitar, Tomas has been Segovia's teaching assistant for the past fifteen years. The program ends with a performance by Larry Snitzler of one of Segovia's own compositions.

12:30 Reading Aloud
"Pride and Prejudice" by Jane Austen.

1:00 Afternoon Music
VAUGHAN WILLIAMS: Symphony #9 in e; STRAVINSKY: Movements for Piano and Orchestra; CHADWICK: Theme, Variations and Fugue; KENTON: Jazz.

4:00 Weekend: A Magazine of the Local Arts

5:00 All Things Considered
Local costs for a portion of this program are paid for by a grant from the Bellows Falls Trust Co.

6:30 In The Tradition: Folk Music

7:00 World of Books

7:30 Spider's Web
"Wind in the Willows" by Kenneth Grahame.

8:00 Vermont Artists IN PERFORMANCE
This program is made possible by a grant from Vermont Council on the Arts.
The Upper Valley Chamber Players (Mildred Leonard, harpsichord; Elizabeth Clendenning, violin; Ann M. Ludwig, oboe; Silvia W. Dowd, flute); QUANTZ: Trio Sonata; HANDEL: Sonata in D; BACH: Partita in B flat; HONEGGER: Dance of the Goat; DEBUSSY: Syrinx; BOZZA: Image; BRITTEN: Four Metamorphoses after Ovid; TELEMANN: Quartet in G.

10:00 Jazz with Bill Cole
Featuring music of native Americans: (Indians).

12:00 Midnight Special
Musical farce, show tunes, satires hosted by Norman Pelligrini and Ray Nordstrand.

1:00 Sign Off

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NYT 6-26

Appendix X)

From License to Liberty in Broadcasting

Despite the dramatic changes in American radio and television during the past four decades, the Federal law that governs their operation remains much as it was when enacted in 1934. Efforts to bring it up to date, promised frequently, have succumbed before the complexity and controversy of the task. But now a Congressional committee has come up with a sweeping substitute. The legislative journey is just beginning, and the bill will doubtless be transformed by 1980 when its sponsor, Representative Lionel Van Deerlin of California, hopes it will be enacted. Whatever the outcome, the committee has offered a fresh approach to an unsatisfactory situation.

In a sharp break with tradition, the proposed new Communications Act calls for a turn away from regulation. Government regulation of broadcasting has always been based on the premise that the public airwaves are a scarce resource. Since the airwaves can be used by only a limited number of radio or TV stations in a given area, broadcasters have been licensed by the Federal Communications Commission for a period of three years, with the understanding that they operate as "public trustees."

In fact, the high profits virtually assured by a broadcasting license have not typically been accompanied by a high level of public service. Radio stations abound that play almost nothing but hit records, and TV's prime viewing hours are dominated by sitcoms.

The new bill starts with the recognition that regulation has failed and was probably doomed from the start, given the constitutional protections against Government interference in programming and the political muscle of the broadcasters. By such means as liberating cable television the bill is designed to encourage diversity and let the market work its will.

The marketplaces for radio and television require different treatments. Most areas now receive enough AM and FM stations to permit at least some choice — classical music or news perhaps, along with the sounds of rock. Therefore, under the new bill, radio licenses would be awarded for an indefinite period; programming requirements would be eliminated and licenses could be revoked only for violation of technical rules.

However, since most of the country is still served by only a handful of TV stations, TV licenses would not become indefinite for another ten years; by then, it is hoped, innovations like cable TV will afford a much wider choice of programs. The "fairness doctrine," which requires that opposing viewpoints be aired, and the "equal time" rule for politics would be relaxed.

In return for their unlimited tenure, broadcasters would for the first time be required to pay for their licenses; fees would be set according to the value of the station. The money would go to support a new, less powerful agency to replace the F.C.C., to assist minority ownership and rural stations, and to finance public radio and television. In effect, commercial broadcasters would be subsidizing types of service which they have been loath to provide.

At this early stage, we like the new bill's bold rejection of ineffectual regulation — with some reservations. For instance, it could be a mistake to eliminate supervision of radio altogether without exceptions for localities that must still depend on just a few stations. And the ten-year timetable for television deregulation may prove optimistic. In some places, tougher not softer rules may be needed to assure at least that news and public issues are not given even shorter shrift during the changeover period. The proposal to ease the "fairness" or "equal rights" rules will require especially close scrutiny.

But in all, the spirit of the bill is compatible with a welcome, if fitful, disposition in Washington to shake off forms of regulation that have served industry better than they have served consumers. The first draft of the Communications Act of 1978 gives Congress a good base from which to begin to shape American broadcasting for the decades ahead.

'Un-American Aid'

To the Editor:

In reply to the Rev. Daniel S. Hamilton (letter June 26), parents do indeed enjoy the privilege of choosing the kind of education that shall be given to their children. However, it is immoral, un-American and tyrannical to reach into their neighbors' pockets to finance this privilege. All taxpayers are obliged to support the public school system. Childless couples, single persons and parents whose children have long since finished using the public schools pay taxes for the public schools. This is for the common weal.

The relentless effort to erode the wall of separation between church and state shows a contempt for the Founding Fathers of this nation.

The phrase "tuition tax credits" is merely a euphemism for unconstitutional rape of the public treasury.

LENA M. KLEIN
Fair Lawn, N.J., June 27, 1978

F.C.C.: 'A More Responsible Solution'

To the Editor:

Your editorial support of the proposed Communications Act of 1978 is, at best, misdirected. While you correctly observe that, amid the euphoria of high profits, broadcasters tend to ignore their legal status as public trustees, the answer does not lie in abolishing this concept. A more responsible solution might be granting an impotent F.C.C. some realistic enforcement powers.

The influence of broadcasting on society and its values cannot be measured. Moreover, the airwaves these broadcasters occupy reach into each of our homes; yet this bill would strip us of our rights as citizens to demand that those given this privilege perform some sort of public service beyond the dictates of profitability. In view of the often-cited power of radio and TV, the concept of licensing broadcasters as "public interest, convenience or necessity" demands is virtually a corollary to the First Amendment.

Deregulation might be the answer if all who wish to broadcast could do so. The fact is that the industry has grown so much that, except in the most rural of areas, usable frequencies are as scarce today as they were when the industry began. Further, marketplace forces cannot be relied upon to achieve diverse programming; even in radio-saturated New York City recent incidents involving WNCN and WRVR prove that without the threat of challenges to broadcast licenses the public's demand for classical and jazz formats would go unanswered.

The bill's co-sponsor, Representative Lionel Van Deerlin, has stated that broadcasters will be "delighted" with this bill. As a member of that group, I am insulted that a legislator assumes that I have so little regard for the public we are both charged with serving.

DONALD M. KREIS
Station Manager
WRMC-FM, Middlebury College
Middlebury, Vt., June 26, 1978

The Out-of-Towners

To the Editor:

In 1976, at least 10,000 of our 26,000 police lived outside of New York City. I'd gladly agree to increased property

The New York Times Company
229 West 43d St., N.Y. 10036
ARTHUR OCHS SULZBERGER, CH

Appendix VII

Little 'Electronic Sandbox' Stations Face Possibility of Losing Licenses

By REGINALD STUART 4 June 77

Special to The New York Times

HIGHLAND PARK, Mich., June 3—When radio station WHPR, the educational broadcasting service of the Highland Park High School, signed off for the season last week, it was with a bit more uncertainty about its future than the station has faced since it began broadcasting in May 1954.

Although the station is scheduled to move into new quarters with improved facilities next fall, a move by the Corporation for Public Broadcasting could result in its being bumped from the airwaves.

If the effort by the Washington-based organization, which funds and otherwise promotes noncommercial broadcasting on larger stations, is successful, hundreds of stations like WHPR could face the same fate.

Called 'Electronic Sandboxes'

WHPR is a nonprofit FM radio station licensed by the Federal Communications Commission to present "noncommercial educational programming" at a maximum output of 10 watts of power. It operates 40 hours a week for 31 weeks over the school year.

The small 10-watt stations, frequently referred to in the industry as "electronic sandboxes," emerged at a time when the F.C.C. was trying to encourage the use of channels set aside for "noncommercial educational broadcasting." But there were no big takers.

The Corporation for Public Broadcasting now argues that the 10-watt stations have outlived their usefulness in trying to fill gaps in community service broadcasting. It contends that the small stations are limiting access to frequencies by potentially larger stations that, by operating full time and at higher power, theoretically could reach more of the community.

Bigger Stations Want Priority

Also, because many of the 10-watt stations, most of which are operated by high schools or colleges, are used as training grounds for future broadcasters, the question has been raised as to whether their educational responsibilities pertain more to their own staffs than to their listeners.

The corporation, therefore, has asked the communications commission to rewrite its rules so that those seeking frequencies for larger stations have priority in being assigned them, even over existing stations.

"On the face of the proposal we could survive," said Gerg M. Byndrian, program director for WHPR and the faculty staff member assigned to the station. "However, if it turns out to be a first step and solidifies a new principle, then the ultimate results could be more serious."

Mr. Byndrian, who is 31 years old, is a graduate of Highland Park High and got his first taste of broadcasting at WHPR, starting in the ninth grade in 1959. He has been program director since 1968 and has earned the station national recognition for its programming.

"I think there is a widespread view in the broadcast industry as a whole that 10-watters tend to be electronic sandboxes," Mr. Byndrian said, adding that such a notion was partially spawned by those 10-watt stations that "program no differently than their commercial brothers."

Good Local Coverage

"To the extent that those stations do not offer an alternative, then their space is being wasted," he said. But he questioned whether many larger stations could do any better job in meeting the educational needs of the public than those like his own, whose program includes less than 50 percent music.

As for WHPR, there are few stations that give Highland Park better local news. Other stations in the area spend more time covering Detroit and areas of southeastern Michigan.

According to Jonathan David, senior attorney in the policy and rules division of the communications commission, the issue boils down to a "basic restructuring of the noncommercial assignment process." But the commission must also decide, he said, whether 10-watt stations should be allowed to continue operating as training grounds on FM frequencies.

Matthew B. Coffey, senior vice president of National Public Radio, a champion in the fight for the rules change, said the larger stations were not attempting "to shove the 10-watters off the air waves."

"We're just trying to put some order in the system," he said. He noted that the move had the support of the National Federation of Community Broadcasters, a trade association of "alternative" radio stations, many of which are 10-watt stations.

"The little 10-watters are blocking access," Mr. Coffey insisted. "If you think serving the community is playing rock music at a high school station a few hours a day, that's one thing. If you think serving the community is full service, 18 hours a day, 7 days a week, 52 weeks a year, it's a quantum leap."

Appendix IX

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Bleak Prospects for Broadcasting

Burlington Free Press

Forum

In response to Wade Tyree's letter (Forum, Oct. 17) complaining of the "endlessly monotonous fare" which comprises radio programming, I must sadly report that the prospects for improving this lamentable state in the future are indeed bleak.

When it reconvenes in January, Congress will resume consideration of one of the most dangerous bills in recent history — the proposed "Communications Act of 1978." Among other things, this bill proposes to eliminate the "public interest" standard for licensing broadcasters and grant radio stations permanent licenses. (TV stations would receive similar treatment after a 10-year period). Currently, every three years broadcasters must prove they have served the public interest through license renewal procedures and, in the past, citizen and public-interest groups have used challenges to such license renewals to compel stations to improve programming.

Because of the very small number of available broadcast frequencies and the tremendous impact of radio and TV on American society, this bill is nothing less than a wholesale giveaway of the public's rights. The bill's co-sponsor, House Communications Subcommittee Chairman Lionel Van Deerlin, himself a former broadcaster, has stated that broadcasters will be "delighted" with this bill — and well they should, for it would mean they will be able to air the most profitable programming they can produce, regardless of quality.

I urge citizens to write their congressmen during the current recess to express concern in this matter.

As a responsible broadcaster, I am anything but delighted with this bill. I take pride in serving the public, and am disturbed that "marketplace forces", — to quote the bill's poor euphemism for the profit motive — may soon become the sole regulator of our nation's major source of entertainment and information.

DONALD M. KREIS
Station Manager,
WRMC-FM, Middlebury College
Middlebury 10/27/78

Concern for Handicapped

This is a thank-you letter to the

of people. How picayunish can one get, criticizing Guest for his dispensing of telephone numbers? These numbers are a godsend to people unsure as to who to call and especially so to senior citizens.

Democrats aren't as good at going to the polls as Republicans, but I hope this year every Democrat will do his duty and cast his ballot for the candidates of his choice.

E.L. "TED" PAUL
Alburg

No Issues Campaign

Am I imagining it, or are there no real issues or debates in this election? Richard Snelling is running as an incumbent; Madeleine Kunin is running on experience; and Peter Smith is running as a young Republican. Ed Granai is running on Snelling's attitude; Marie Dietz is running on not being a single issue candidate; and Jim Jeffords is running on who knows what. At least Bradley brought up the legalization of marijuana, but no one seems to want to talk about that.

Meanwhile, the press seems vaguely annoyed that there even is an election. I suppose my expectations are too high; it is the 1970's after all — the era of Farrah Fawcett, Jimmy Carter, John Travolta, Happy Days, and the neutron bomb. The only sign of life in the body politic are some reptilian rumblings by the middle class against taxes and social services.

Oh, well, I guess I'll return to my beer and my TV; I hear there is a really good test pattern on Channel 5.

STEVE EARDLEY
Winooski

Games People Play

The infantasy surrounding the Follett House last Thursday (Oct. 19) was incredible. I liken it to a "practice" jump in a parachute. You have to do it right the first time.

Poor Radio Programming

Re the lack of classical music played on Burlington AM radio stations, I would like to comment on their programming in general. I have lived all over the United States in communities ranging from a few thousand people to several million and, to put it simply, the content of Burlington radio is by far the worst of anywhere I have lived. This is particularly surprising and unfortunate given the size and importance of this city in relation to the rest of the state.

Except for the Jack Barry show and sparsely scattered, brief news reports, there is no local programming at all. The usual, and endlessly monotonous, fare is that of mindless disc jockeys playing equally mindless music ranging all the way from A to B, that is "popular" music (for those under 30, I guess) and country and western.

Fortunately, one is able to get, without cable, CBC Radio from Montreal; they have a variety of stimulating, informative, entertaining, intelligent programs. Priscilla Shumway will be interested to know that they broadcast much classical music, to include something called "RSVP" weekdays from 2:30 to 4 p.m., as well as a variety of classical music programs on weekends.

Couldn't our local stations follow suit? Surely there is an audience in Vermont for radio programs of musical and verbal substance. American radio could reach so many more people if it tried. It could be a potent influence both culturally and intellectually.

WADE TYREE
Burlington 10-17-78

gest the narrow minded thinking some of our so-called experts have in relating the problem to the facts of life?

Where does he get his facts about doing this to "help rich people who play golf"? There are 44 golf courses in Vermont and at least 30 of them have annual dues of $100 or less. Vermont golf courses are supported and enjoyed by local citizens, and my guess is that many are making much less money than Johnson.

Also, don't forget most golf courses are open areas for cross country skiing and jogging — at no cost to the city or state.

the provisions of § 1.615(e)(i) and which according to the provisions of §§ 0.451–0.461 of this chapter are open for public inspection at the offices of the Commission. Information incorporated by reference which is already in the local file need not be duplicated if the entry making the reference sufficiently identifies the information so that it may be found in the file, and if there has been no change in the document since the date of filing and the licensee or permittee, after making the reference, so states.

(4) Such records as are required to be kept by §§ 73.120(d), 73.590(d), and 73.657(d) of this chapter, concerning broadcasts by candidates for public office.

(5) A copy of every annual employment report filed by the licensee or permittee for such station pursuant to the provisions of this part; and copies of all exhibits, letters and other documents filed as part thereof, all amendments thereto, all correspondence between the permittee or licensee and the Commission pertaining to the reports after they have been filed and all documents incorporated therein by reference and which according to the provisions of §§ 0.451–0.461 of this chapter are open for public inspection at the offices of the Commission.

(6) The Public and Broadcasting; Revised Edition (see FCC 74-942, 39 FR 32288, September 5, 1974).

(7) Problems-programs lists, as follows:

(i) Every year, on the anniversary date on which the station's renewal application would be due for filing with the Commission, each nonexempt renewal applicant shall place in its public inspection file a listing of no more than ten significant problems and needs of the area served by the station during the preceding 12 months. In relation to each problem or need cited, licensees and permittees shall indicate typical and illustrative programs or program series, excluding ordinary news inserts of breaking events, which were broadcast during the preceding 12 months in response to those problems and needs. Such a listing shall include the title of the program or program series, its source, type, brief description, time broadcast and duration. Renewal applicants shall place the third annual listing in the station's public inspection file on the due date of the filing of the station's application for renewal of license. Upon the filing of the station's application for renewal of license, the three annual problems-programs listings shall be forwarded to the Commission as part of the application for renewal of license. The annual listings are not to exceed five pages each, but may be supplemented at any time by additional material placed in the public inspection file and identified as a continuation of the information submitted to the Commission.

(ii) A non-exempt applicant for other than renewal of license shall submit to the Commission as part of its application, and place in its public inspection file, a listing of no more than ten significant problems and needs of the area proposed to be served during the initial license term to be covered by the application. In relation to each problem or need cited, such applicants shall indicate typical and illustrative programs or program series, excluding ordinary news inserts of breaking events, which are proposed for broadcast during the initial license term, in response to those problems and needs. This listing shall include the title of the proposed program or program series (if available), its source, type, a brief description, proposed time of broadcast and duration.

NOTE 1: The engineering section of the applications mentioned in paragraphs (a)(1) and (2) of this section, and material related to the engineering section, need not be kept in the file required to be maintained by this paragraph. If such engineering section contains service contour maps submitted with that section, copies of such maps, and information (state, county, city, street address, or other identifying information) showing main studio and transmitter location shall be kept in the file.

NOTE 2: For purposes of paragraphs (a)(7) and (b) and (c) of this section exempt applicants, permittees or licensees include those whose existing or prospective facilities are Class D FM stations ("10-watt") under Section 73.504(b)(1) or whose programming is wholly "Instructional" within the meaning of the instruction in Section IV of Forms 340 and 342 and the Report and Order in *Ascertainment of Community Problems by Noncommercial Broadcast Applicants*, 40 FR 12424, March 25, 1976, at para. 49.

(b) *Records to be maintained by nonexempt applicants, permittees, and licensees in the noncommercial educational radio service.* In addition to the requirements set out in paragraph (a) of this section, each radio applicant, permittee and licensee in the noncommercial educational radio service shall place in its public inspection file at such time as its renewal application would ordinarily be filed with the Commission—or in the case of applicants other than for renewal of license, at the time the application is filed—a narrative statement detailing the sources consulted and the methods followed in conducting its ascertainment of community needs and interests and summarizing principal needs and interests discovered through that survey. These items shall also be filed with the Commission as a part of the licensee's application.

(c) *Records to be maintained by applicants, permittees, and licensees in the noncommercial educational television service.* In addition to the requirements set out in paragraph (a) of this section, each applicant, permittee, and licensee in the noncommercial educational television service that is required to maintain a public file under paragraph (a) of this section shall maintain the following in its public inspection file:

(1) Appropriate documentation relating to its efforts to interview a representative cross-section of community leaders in its service area to ascertain its problems and needs. Such documentation shall be placed in the station's public inspection file within a reasonable time after the date of completion of each interview, but in no event later than the due date for filing the station's application for renewal of license, and shall include: (i) the name, address, organization, and position or title of the community leader interviewed; (ii) the date, time and place of the interview; (iii) the name of the principal, management-level or other employee or volunteer conducting the interview; (iv) the problems and needs discussed during the interview or when the interviewee requests that his/her statements be held in confidence, that request shall be noted; and (v) for interviews conducted by nonprincipals or non-managers the date of review of the interview record by a principal or management-level employee. Additionally, upon the filing of the application for renewal of license each licensee shall forward to the Commission as part of the application for renewal of license and each licensee and permittee shall place in the station's public inspection file, a checklist indicating the number of community leaders interviewed during the current license term representing elements found on the sample Community Leader Checklist (see *Ascertainment of Community Problems by Broadcast Renewal Applicants*, 41 FR 1372, 1384 (1976)); *provided that*, if a community lacks one of the enumerated institutions or elements, the licensee and permittee should so indicate by providing a brief explanation on its checklist. The same rules apply to applicants for other than renewal of license except that the checklist for an ascertainment of community leaders shall reflect information obtained within six months prior to filing and shall be placed in the public file no later than the time the application is filed.

(2) Documentation relating to its efforts to consult with members of the public to ascertain community problems and needs. Such documentation shall consist of:

(i) Information relating to the total population of the station's community of license, including the numbers and proportions of males and females; of minorities; of youth (17 and under); and the numbers and proportions of the elderly (65 and over); and

(ii) Information regarding the public survey. An applicant for other than renewal of license shall conduct a random survey of the general public in its community of license within six months prior to filing its application, and shall file the information requested in paragraph (c)(2)(ii)(A) below. Applicants for renewal of license may, at their option, conduct a random general public survey, periodic call-in programs, periodic public meetings or a combination of the latter two methods. Licensees should file information describing the methods used as set out

in paragraphs (c)(2)(ii)(A), (B), and (C), as a part of their renewal applications:

(A) If a random general public survey is conducted, a narrative statement, not to exceed five pages in length, of the sources consulted and the methods followed in conducting the general public survey, including the number of people surveyed and the results thereof;

(B) If a periodic call-in program is used, a narrative statement for each such program describing the numbers of persons reached, the duration of the program(s), the manner in which notice of the airing of the program was given to the public, the issues discussed and other relevant descriptive material; and

(C) If periodic public meetings are used, a narrative statement for each such meeting describing the time and place of the meeting, the approximate number of persons present and speaking, the duration of the meeting, the manner in which notice of the meeting was given to the public, the issues discussed, the names and titles of station representatives present and other relevant descriptive material.

The information requested in paragraphs (c)(2)(ii)(A), (B) and (C) above shall be placed in the public inspection file within a reasonable time after completion of the public ascertainment—or severable portion thereof, such as each call-in program or public meeting—but in no event later than the due date for filing the application, and shall be filed with the Commission as a part of the renewal application. The demographic information requested in (c)(2)(i) above shall be deposited in the public file no later than the time at which the information called for by (c)(2)(ii), or some portion thereof, is deposited.

(3) Although not part of the regular file for public inspection, program logs for television and radio stations will be available for public inspection under the circumstances set forth in §§ 73.116, 73.286, 73.586 and § 73.674 of this chapter and discussed in the Public and Broadcasting; Revised Edition.

(d) *Responsibility in case of assignment or transfer.* (1) In cases involving applications for consent to assignment of broadcast station construction permits or licenses, with respect to which public notice is required to be given under the provisions of § 1.580 or § 1.594, the file mentioned in paragraph (a) of this section shall be maintained by the assignor. If the assignment is consented to by the Commission, and consummated, the assignee shall maintain the file commencing with the date on which notice of the consummation of the assignment is filed with the Commission. The file maintained by the assignee shall cover the period both before and after the time when the notice of consummation of assignment was filed. The assignee is responsible for obtaining copies of the necessary documents from the assignor or from the Commission files.

(2) In cases involving applications for consent to transfer of control of a permittee or licensee of a broadcast station, the file mentioned in paragraph (a) of this section shall be maintained by the permittee or licensee.

(e) *Station to which records pertain.* The file need contain only applications, ownership reports, and related material that concern the station for which the file is kept. Applicants, permittees, and licensees need not keep in the file copies of such applications, reports, and material which pertain to other stations with regard to which they may be applicants, permittees, or licensees, except to the extent that such information is reflected in the materials required to be kept under the provisions of this section.

(f) *Location of records.* The file shall be maintained at the main studio of the station, or at any accessible place (such as a public registry for documents or an attorney's office) in the community to which the station is or is proposed to be licensed, and shall be available for public inspection at any time during regular business hours.

(g) *Period of retention.* The records specified in paragraph (a)(4) of this section shall be retained for the periods specified in §§ 73.120(d), 73.590(d) and 73.657(d) of this chapter. The manual specified in paragraph (a)(6) of this section shall be retained indefinitely. The records specified in paragraphs (a) (1), (2), (3), (5), (7); (b); and (c) of this section shall be retained as follows:

(1) The applicant for a construction permit for a new station shall maintain such a file so long as the proceeding in which that application was filed is pending before the Commission or any proceeding involving that application is pending before the courts. (If the application is granted, paragraph (g)(2) of this paragraph shall apply.)

(2) The permittee or licensee shall maintain such a file so long as an authorization to operate the station is outstanding, and shall permit public inspection of the material as long as it is retained by the licensee even though the request for inspection is made after the conclusion of the required retention period specified in this subparagraph. However, material which is voluntarily retained after the required retention time may be kept in a form and place convenient to the licensee, and shall be made available to the inquiring party, in good faith after written request, at a time and place convenient to both the party and the licensee. Applications and other material placed in the file shall be retained for a period of 7 years from the date the material is tendered for filing with the Commission, with two exceptions: First, engineering material pertaining to a former mode of operation need not be retained longer than 3 years after a station commences operation under a mode; and second, all of the material shall be retained for whatever longer period is necessary to comply with the following requirements: (i) Material shall be retained until final Commission action on the second renewal application following the application or other material in question; and (ii) material having a substantial bearing on a matter which is the subject of a claim against the licensee, or relating to a Commission investigation or a complaint to the Commission of which the licensee has been advised, shall be retained until the licensee is notified in writing that the material may be discarded, or, if the matter is a private one, the claim has been satisfied or is barred by statutes of limitations. Where an application or related material incorporates by reference material in earlier [illegible] and material concerning programming and related matters (section IV and related material), the material so referred to shall be retained as long as the application referring to it.

(h) Copies of any material in the public file of any television or radio station shall be made available for machine reproduction upon request made in person: *Provided,* the requesting party shall pay the reasonable cost of reproduction. Requests for machine copies shall be fulfilled at a location specified by the licensee, within a reasonable period of time, which in no event shall be longer than seven days, unless reproduction facilities are unavailable in the licensee's city of license. The licensee is not required to honor requests made by mail but may do so if it chooses.

[41 FR 12431, Mar. 25, 1976; 41 FR 14750, Apr. 7, 1976, as amended at 42 FR 30186, June 13, 1977; 42 FR 31794; June 23, 1977]

Application Forms and Particular Filing Requirements

§ 1.531 Formal and informal applications.

(a) "Formal application" means any request for authorization where an FCC form for such request is prescribed. The prescription of an FCC form includes the requirement that the proper edition of the form is used. Formal applications on obsolete forms are subject to the provisions of § 1.565 concerning acceptance of applications and § 1.566 concerning defective applications.

(b) "Informal application" means all other requests for authorization. Informal applications may be in letter form, but all such applications should contain a caption clearly indicating the nature of the request submitted herein.

(c) An informal application requesting modification of an outstanding authorization must comply with the requirements as to signing specified in §§ 1.511 and 1.513.

[42 FR 36826, July 18, 1977]

APPENDICES

Summer Broadcasting

At present WRMC does not broadcast during the college's summer vacation; we have been asked to determine what impact, if any, Class A status would have on such a practice. The practice of not broadcasting during the summer is a common one among non-commercial educational broadcasters and, indeed, was another subject of the inquiry which resulted in the Class D rule changes. The issue was dealt with extensively in the Second Report and Order, however it should be emphasized that the issue was dealt with completely separately from the 10 watt questions.

Limited operation is clearly perceived by the FCC to be contrary to the spirit of its public service standard. The Commission wrote that:

> (W) e have observed that many non-commercial stations have operated only rather limited schedules and that many also have been off the air for prolonged periods, as for example when a college-licensed radio station observes the institution's curricular summer vacation. With the growing scarcity of spectrum space, this has caused us concern. (43 Fed. Reg. 39709)

At present, no requirement that WRMC operate during the summer months exists. Further, the FCC is concerned, not merely with stations that do not operate during extended vacations, but also with stations that offer very limited schedules, e.g. operating only a few hours per day or only 5 days per week. It should be noted that during the times WRMC is in operation, it generally operates 24 hours per day, and always offers at least 18 hours of programming every day of the week.

Unfortunately, the FCC's proposed solution to the limited operation problem is not clear:

> (C)ommencing with renewal applications due on or after January 1, 1980, time sharing may be proposed by other applicants for the channel unless the existing station (1) is operating at least 12 hours per day and at least 6 days of the week during the entire year or (2) if it observed vacations (of up to 3 months) it operated enough hours to meet the test if averaged over the entire year... (43 Fed. Reg. 39711)

At present, WRMC is well within the standard set in number (2) above. However, when it wrote the amended text of the actual rule dealing with this subject, (47 CFR 73.561 (a) and (b), cited in 43 Fed. Reg. 39717), the FCC failed to write this second option into the rules. In a memorandum to member stations, Intercollegiate Broadcasting System advises that this probably is the result of an oversight but that, as a precaution, all stations should proceed under the assumption that, unless they meet criterion (1), they could be subject to a time-sharing application.

The Board of Directors is of the opinion that, even if WRMC operated at 100 watts, because of the limited area the station would cover, it is unlikely that another organization would apply to operate a station by sharing time on our frequency (as opposed

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to pre-empting WRMC and/or the Lyndonville station - also operating at 91.7 mHz - and thus gaining a full time license to cover a large area). More important to this proposal, however, is the fact that we observe that the same regulations and standards regarding hours of operation would apply to WRMC regardless of whether it operates at 10 or 100 watts. We therefore regard the question of summer operation as not relevant to this proposal.

In conclusion, the Board of Directors wishes to make clear that it is very interested in discussing with college officials what options exist for operating the station during the summer. Because, however, this matter can be dealt with entirely within the college and does not involve a lengthy application process or competition for scarce spectrum space, we accord this problem a lower priority than the issue of increasing power.